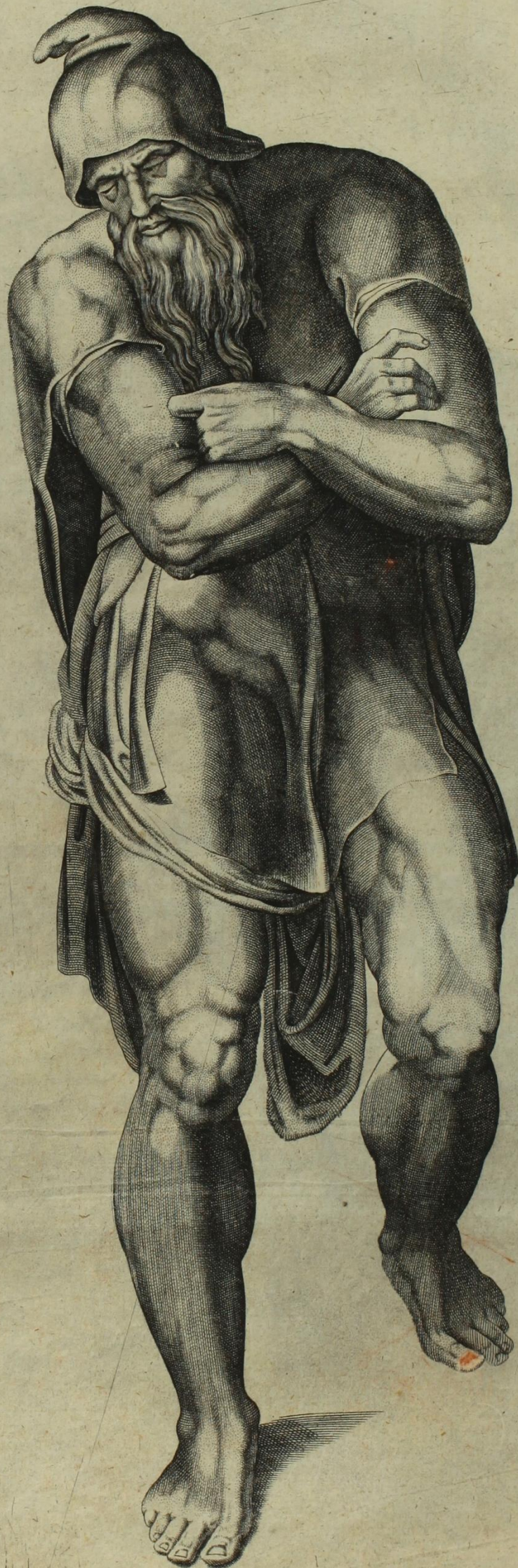
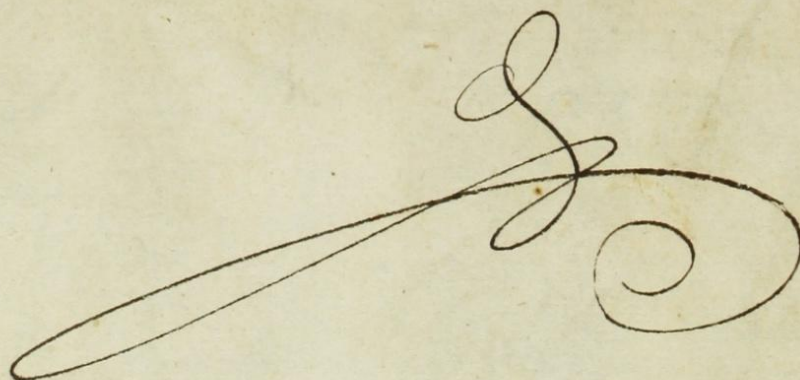


*Collection of
167 prints
compiled by
Antonio Lafreri
around 1571*









SARAH SAUVIN

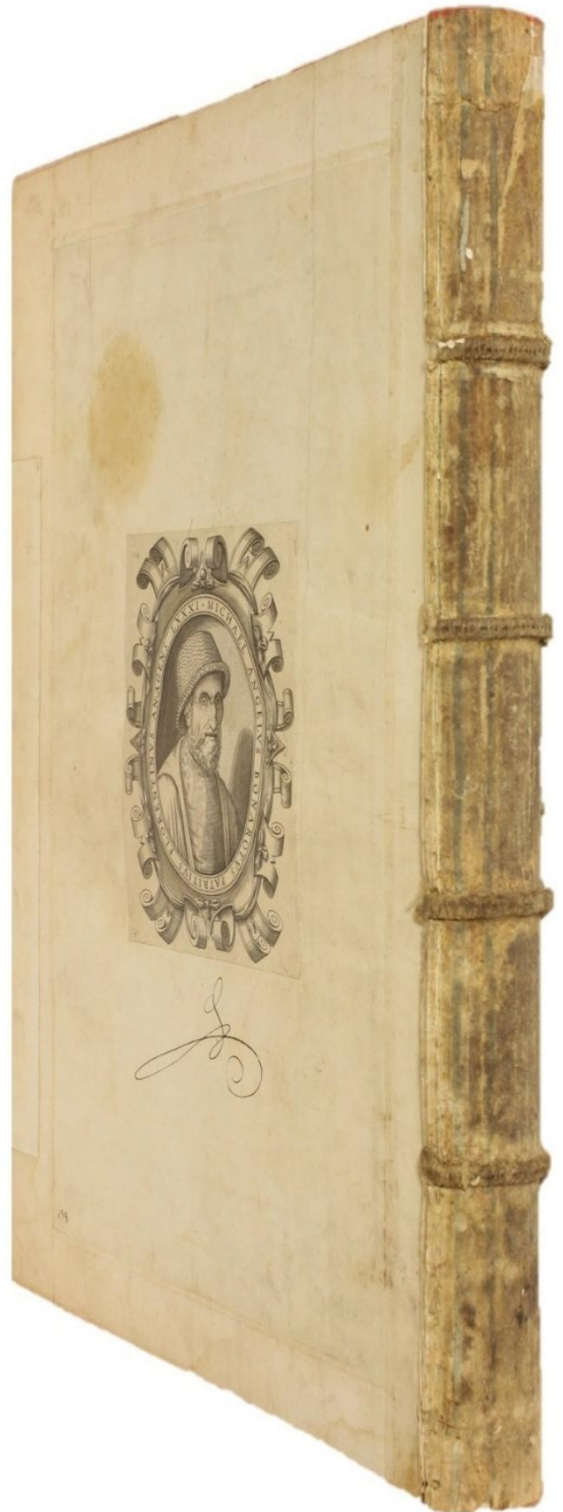
Collection of 167 prints compiled by
Antonio Lafreri around 1571

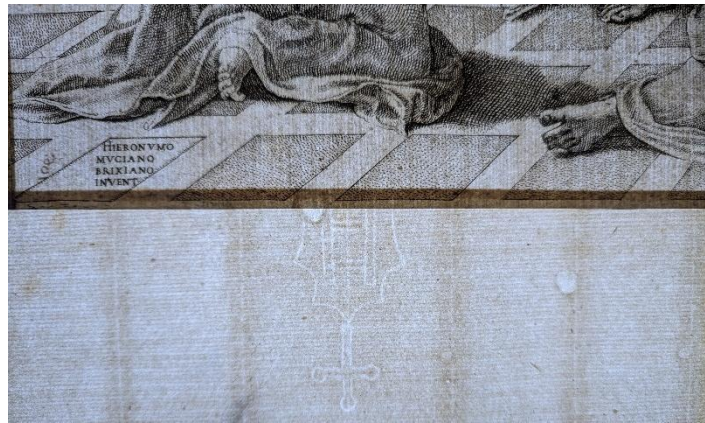
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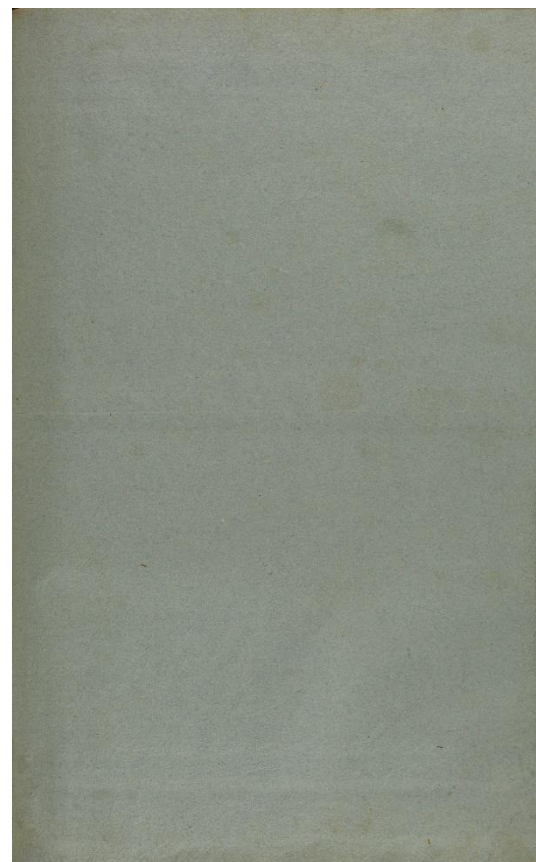
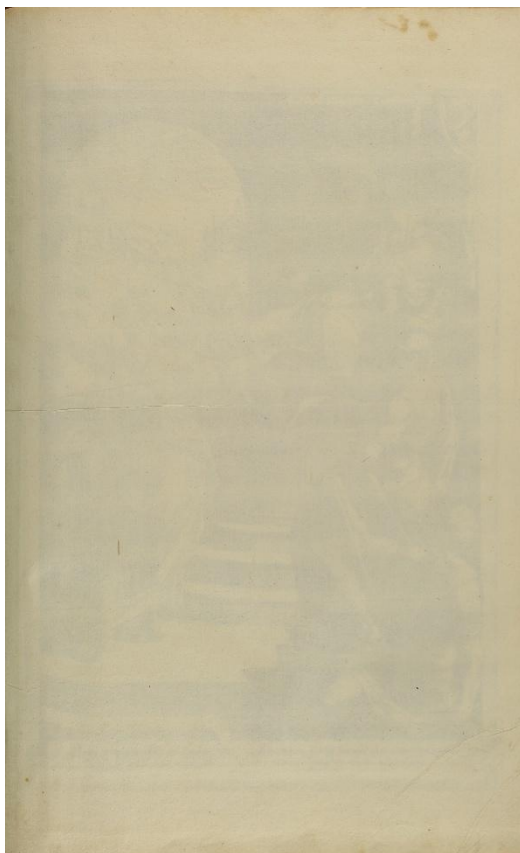
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Margining strips
bearing a watermark



Sheets of laid paper delimiting the sections of the collection

I. Description and analysis of the collection

The 167 sixteenth-century prints brought together in this collection are either bound directly by their left edge or mounted on guards. A large number are trimmed on one or more sides of the platemark and then remargined using strips of laid paper glued around their edges to harmonise their dimensions, before being bound directly or mounted on guards.

Several material elements link this collection to other very rare volumes of prints composed by Antonio Lafreri himself in his workshop from plates that came off his presses or were sold in his shop. These include the margining strips of paper, whose watermarks are very often found on the prints in the collection (see appendix 1), and the sheets of blue and white laid paper that are used to delimit the three sections and also bear watermarks present on the prints.

The subjects of half of the 167 prints in this collection belong to mythology, ancient history or a secular allegorical repertoire; the subjects of the other prints belong to the register of devotion or illustrate religious episodes from the Old or New Testament. In accordance with Alessia Alberti's (*L'Indice di Antonio Lafrery: origini e ricostruzione di un repertorio di immagini a stampa nell'età della Controriforma*, 2008/2009), more than half of these subjects correspond to print titles listed by Antonio Lafreri around 1573 in his printed catalogue, known by the abbreviated name *Indice*. Lafreri was the leading publisher and dealer in prints and books in Rome, where he settled in 1544 and where he died in 1577.

Lafreri's *Indice* is divided into several sections corresponding to the following subjects: Maps, Monuments of Ancient and Modern Rome, Ancient History, Mythology and Secular Allegories, Religious and Devotional Subjects, Portraits, Books and Volumes of Prints. The first two sections of our collection thus correspond to prints contained respectively in sections 3 and 4 of the *Indice*: *Tauola dell'Historie di Poesie & inuentioni di diuersi Pittori* and *Historie del Testamento vecchio & Nuouo con altre diuerse Historie di deuotione, cauate da diuersi Scultori & Pittori*. Only three prints from the second section are found in the first. Remarkably, the third and final section of our collection consists exclusively of prints reproducing works by Michelangelo and ends with an engraved portrait of the artist. Although this section does not appear as such in the *Indice*, it should be noted that Lafreri himself distinguishes in section 4 of his catalogue a set of 4 prints after Michelangelo, which he indicates by a brace followed by the name *Michelangelo*. This use of braces to create series is quite rare in the catalogue, so it is possible to think that Lafreri was specifically pointing out the prints after designs by Michelangelo to his customers, the only other artist he also distinguished in this way being Baccio Bandinelli. This 3rd section of our collection contains a total of 19 prints, in addition to the series of ten plates for the monumental *Last Judgement* engraved by Nicolas Béatrizet after the fresco in the Sistine Chapel.

Among the artists best represented in our collection, we note an exceptional set of 14 prints by or attributed to Michele LUCCHESI, 14 prints or series of prints by or attributed to Nicolas BEATRIZET, 12 prints or series of prints by Bernardo DADDI (Master of the Die), 8 by the Monogrammist FG or Girolamo FACCIOLO (or FAGIOLI), and 7 by Cornelis CORT.

The other artists include, in descending order of the number of their prints appearing in the collection: Giovanni Battista de' CAVALIERI, Giulio BONASONE, Battista FRANCO, Enea VICO, Agostino VENEZIANO, Battista Angolo del MORO, Philippe SOYE, Marco DENTE DA RAVENNA, Jacopo CARAGLIO, Gaspare OSELLO, Marcantonio RAIMONDI, Pierre WOELIOT, Niccolò NELLI, Adamo SCULTORI, Andrea MARELLI, Pierre MILAN, Monogrammist OOO VEN, Giovanni Battista FONTANA, Domenico del BARBIERE, Domenico ZENOI, MASTER OF THE BEHEADING OF ST. JOHN THE BAPTIST, Sebastiano di RE, Francesco VILLAMENA, Jacob BOS, Monogrammist IB.

This collection of prints, published by Lafreri, bringing together in a coherent volume impressions that he printed or sold in his shop, is an exceptional piece. In fact, only a few of Lafreri's collections are known, notably those containing architectural prints, known as *Speculum Romanae Magnificentiae*, or geographical maps. The collections of prints of other subjects, and in particular mythological, allegorical or religious subjects, straight out of his shop are extremely rare. Alessia Alberti has identified and studied a unique volume of prints of ancient history and mythological subjects from the library of Philip II, King of Spain, which is kept in the Monastery of El Escorial (volume 28-I-13). She dated this collection to the period of Lafreri's collaboration with Antonio Salamanca, who died in 1562. Our collection contains many prints that are also included in the Escorial collection, some of which do not appear in the *Indice*, such as *The Story of Cupid and Psyche*, engraved by Bernardo DADDI. It should be noted that our collection postdates that of El Escorial, since the date 1571 appears on *The Annunciation with the Prophets*, engraved after Federico Zuccaro by Cornelis CORT (see infra cat. 79). Alessia Alberti observes that she has only been able to identify a unique collection of sacred subjects, kept at the Biblioteca Nacional di Madrid (volume ER/1284), which she dates from at least 1588 (therefore more than ten years after the death of Antonio Lafreri in 1577) and she specifies that it was probably composed by his nephew and heir Claude Duchet, who perpetuated the use of marginal bands. Another volume of devotional prints has since been identified in the collections of the private library Biblioteca Clementina in Anzio. It dates from 1576.

To establish the date of our collection, it should be noted that the impression of *The Annunciation with the Prophets* mentioned above is an exceptional and extremely rare impression of an undescribed first state. It bears the engraved signature of

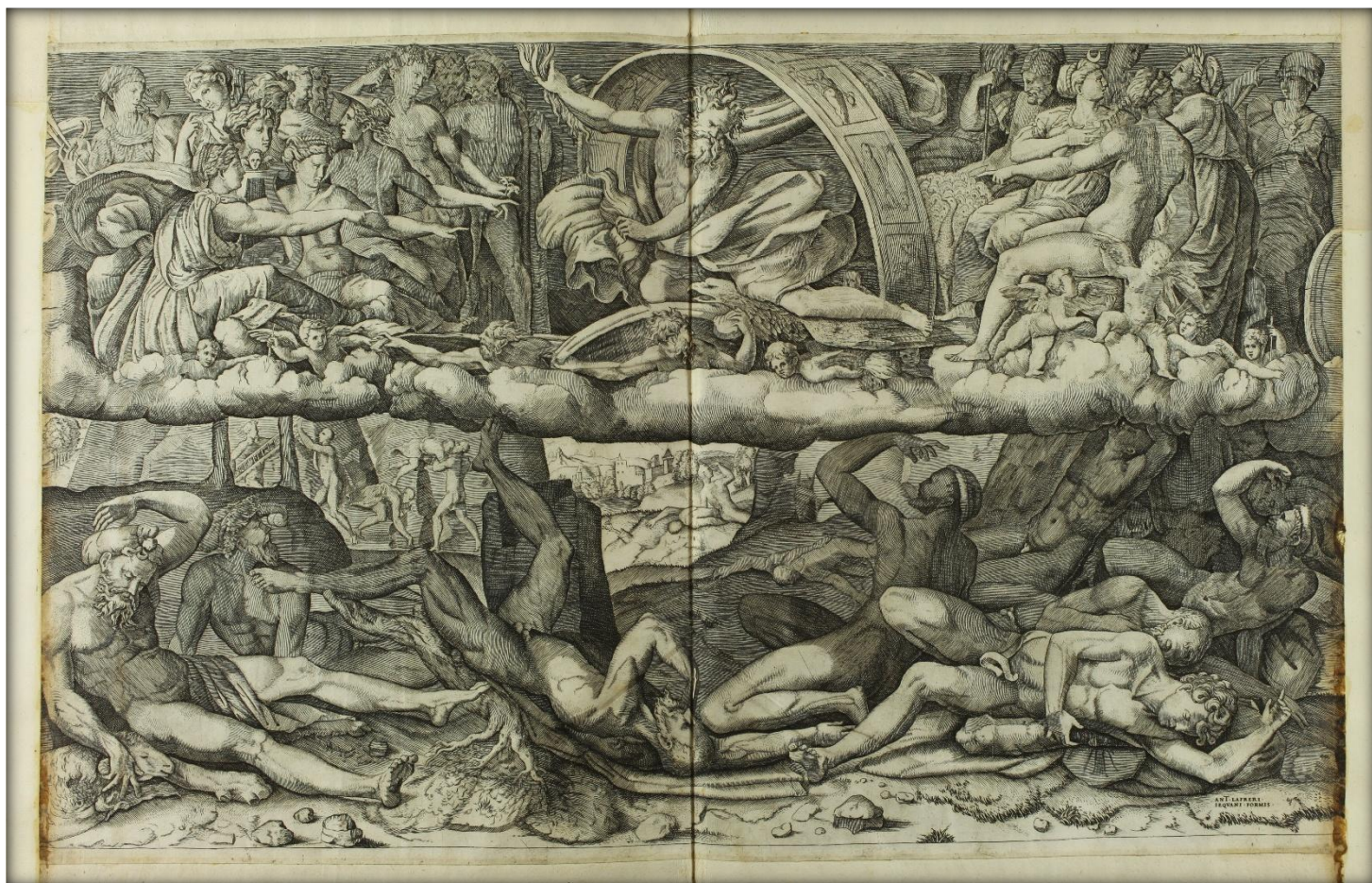
Cornelis Cort and the date 1571 on the right, but does not yet have the inscription ‘Antonius Lafreri dicavit ROMAE A.D. M.D.LXXI’, nor the privilege “Cum Priuilegio Summi Pontificis”, nor the long inscription in the lower blank part. The fact that this print, whose engraved date is the latest of the entire volume, is a state proof suggests that the collection was compiled around 1571. Examination of the watermarks in the margining strips, the divisional sheets and the prints (see appendix 1), many of which are noted by Woodward on geographical maps dated 1570 published by Lafreri, seems to corroborate this dating.

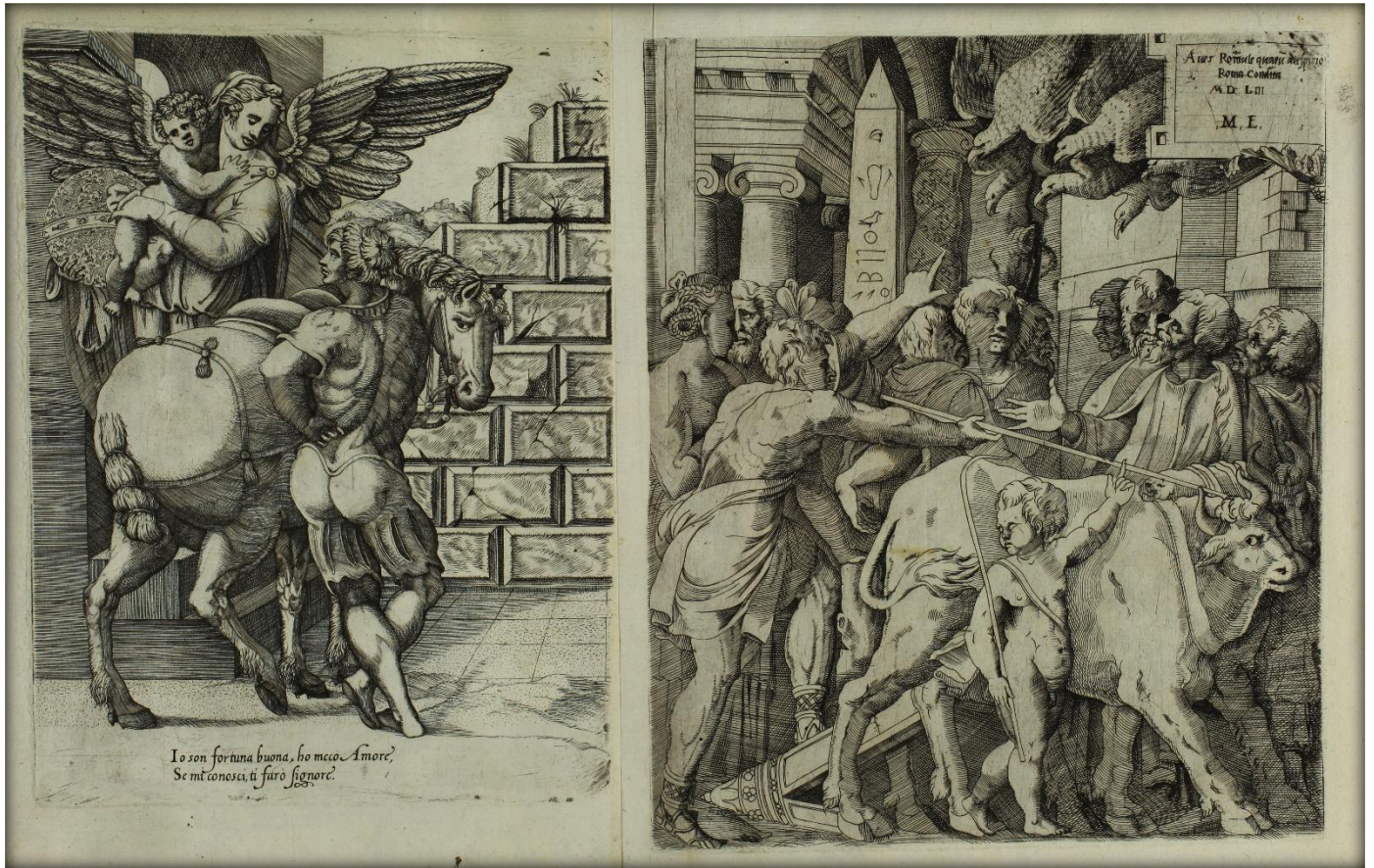
Sixteenth-century print collections, such as those compiled by Lafreri, have generally been dismantled. It would therefore be desirable to be able to preserve this collection in its original condition, as it constitutes an exceptional document for the knowledge of the production and distribution of prints in sixteenth-century Italy, and more particularly, of the role played by the printmaker, publisher and dealer Antonio Lafreri. The form of the collection, with its additional margins and white and blue divisional sheets, merits a detailed study, as does the analysis of the prints, their edition and their ordering.

Although this collection has unfortunately lost its original binding and suffered damage to the edges of some plates, mainly at the beginning of the volume, most of the 167 prints are intact in their subject and generally in good condition (see the condition report, appendix 3).



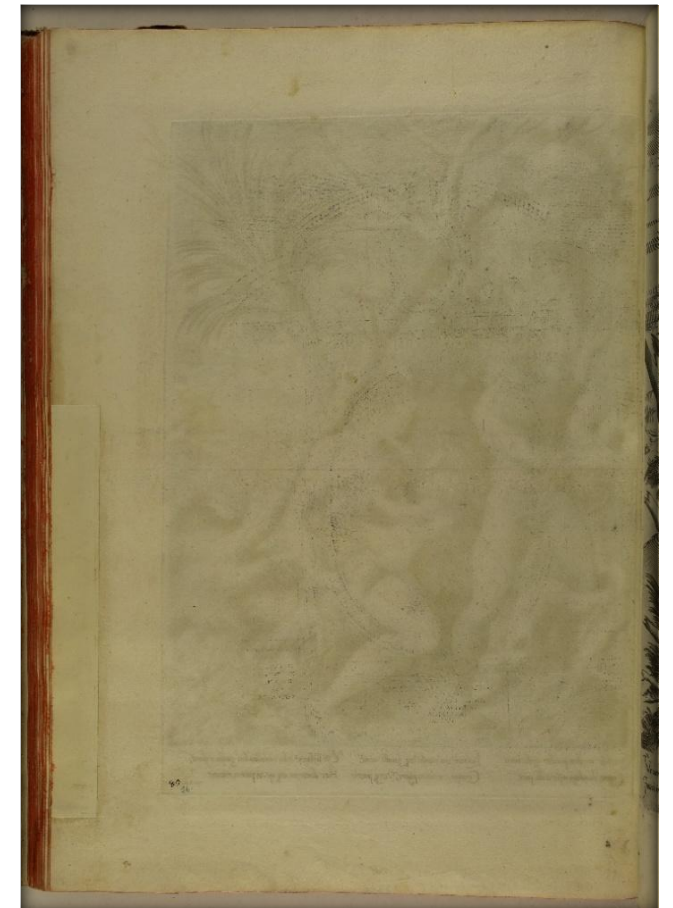
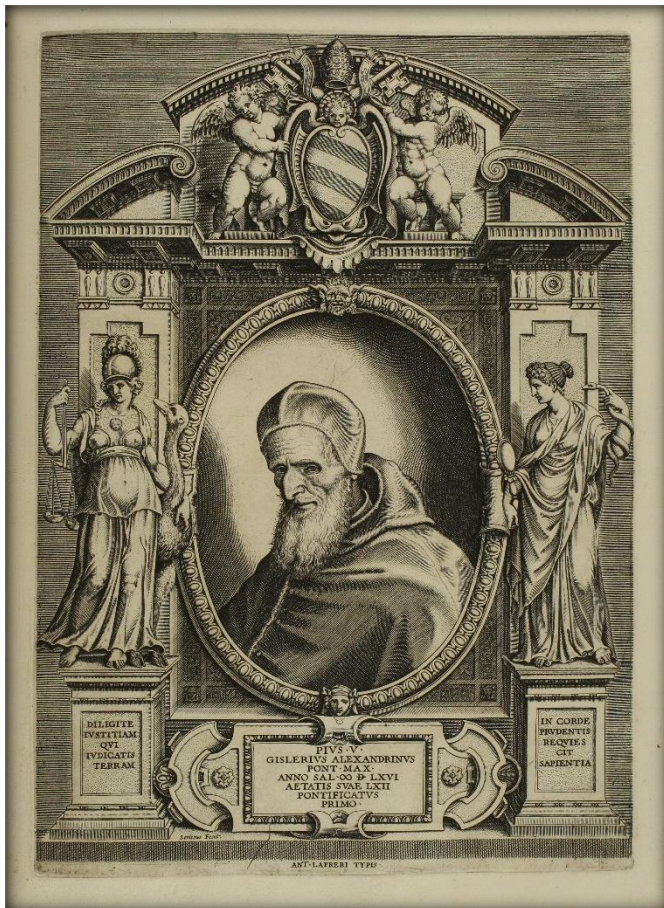
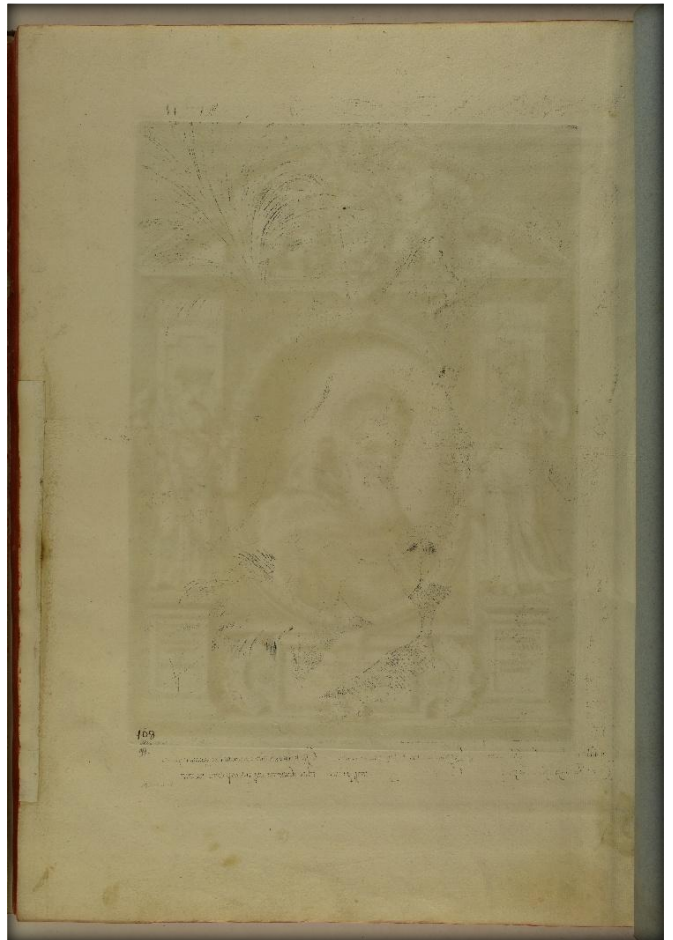
Cornelis Cort, *The Annunciation with the Prophets*, after Federico Zuccaro, undscribed first state











Our aim here is not to conduct the exhaustive study that this collection deserves, but only to present its prints and suggest what their examination might teach. We also present in the appendix an overview of the watermarks (appendix 1) as well as comparative lists of the prints contained in this collection (about which we hope to have made as few mistakes as possible) with, on the one hand, the Lafreri *Indice and*, on the other hand, Alessia Alberti's thesis (appendix 2).

The precise comparison of our list with the catalogue drawn up by Alessia Alberti based on Lafreri's catalogue *Indice* is already very informative. In particular, it allows us to verify or question some of her hypotheses, and sometimes to propose others. We have also identified around fifteen *offsets* (the imprint of a freshly printed print on the back of another print that has been placed on top of it) on the back of some prints, as well as a number of offset that are more difficult to identify. Examination of these offsets is very informative in that they provide information on the precise moment when the impressions were printed in Lafreri's workshop. It is remarkable, for example, that the impression of *Adam and Eve with Baby Cain*, attributed to Girolamo FACCIOLO (cat. 76), has on its back an offset of an impression of the *Portrait of Pope Pius V* engraved in 1566 by Philippe SOYE, and the impression of the *Portrait of Pope Pius V* bound in our collection (cat. 99) has on its back an offset of the same *Adam and Eve with Baby Cain*. This concurrence leads us to suppose that these two plates were printed at the same time on a continuously operating press, so that while the first was being printed, the second was being inked: the impressions of the two prints were alternately placed on the same stack, so that the still-fresh ink of each one printed on the back of the next one.

It is thus instructive to discover on the back of *St Jerome Penitent in the Wilderness*, engraved by Cornelis CORT after Girolamo Muziano (cat. 94), for which Alessia Alberti does not establish a correspondence with Lafreri's catalogue, an offset of a print for which she does establish a correspondence with the same catalogue, *The Martyrdom of Saint Lawrence*, engraved by Michele Lucchesi after Baccio Bandinelli.

The examination of the names of publishers, printers and printmakers present on the prints is also instructive. In the collection, some prints are found in editions before the name of Lafreri (for example, *Christ Raising the Daughter of Jairus from the Dead*, engraved by Nicolas BEATRIZET (cat. 83) is in the 2nd state (out of 4) with the word *snis* added below Beatrizet's address to complete it but before Lafreri's address.

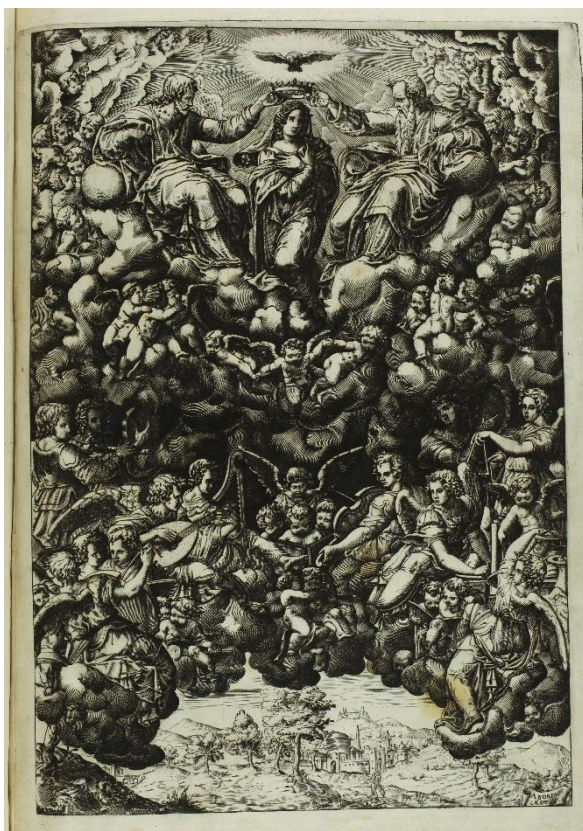
The presence of certain prints seems to confirm some of the hypotheses put forward by Alessia Alberti. An impression of *Marco Curzio Throws Himself into the Abyss* by Michele LUCCHESI (cat. 68) confirms in particular the hypothesis she formulates in her thesis (no. A. 170*) when she attempts to identify the print entitled *Marco Curtio* in the *Indice*: 'By analogy with the following subject, *Orazio*



Coclitae sul ponte Sublicio, we note the existence of an engraving by Michele Lucchese with a subject identifiable as Marco Curzio throwing himself into the abyss" (engraving, 215 x 276 mm; an impression at El Escorial, 28-I-19, fol. 27b, GONZÁLEZ DE ZÁRATE 1992-1996, III, p. 150, no. 11; also, an impression in Paris, BnF, Eb 11, H97624).⁷ Note that the print which Alessia Alberti believes corresponds to the following title in the *Indice* is a print by Michele LUCCHESI which is also present in our collection (*Horatius Cocles Defending the Bridge over the Tiber from the Etruscans at Left*, after Polidoro da Caravaggio, cat. 28). Alessia Alberti similarly observes with regard to the *Pietà di Taddeo* de l'*Indice* (no. A. 229*): "This subject is represented by an engraving by C. Cort from 1567 (SELLINK-LEEFLANG 2000, I, p. 239, no. 69; engraving, mm 402 x 273) known in three states (I, with Latin verses in the lower margin; II, with the name Ant. D. Salamanca; III, with the name of the printmaker)". Actually, an impression of this *Lamentation of Christ* by Cornelis CORT, engraved in 1567 after Taddeo Zuccaro, is indeed found in our collection with an impression before the address of Antonio D. Salamanca (cat. 89).

Some prints seem to correspond to titles in the *Indice* for which no specific print had yet been identified. This is the case, for example, of *L'arboro della pazzia* (The Tree of Madness) attributed to Ambrogio BRAMBILLA (cat. 74), which could be *L'arboro della pazzia* from the *Indice* of Alberti (no. A. 205*) or *Il mondo alla riversa* (The World Upside Down) by Nicolo NELLI (cat. 75), which could well be the *Mondo alla riversa* also mentioned in the *Indice*, just after *L'arboro della pazzia*, especially as the two impressions follow each other precisely in our collection. Some prints suggest a different correspondence to those that Alessia Alberti has attempted to establish with the titles of the *Indice*. *The Coronation of the Virgin* by Andrea MARELLI (cat. 91) could thus be *l'Ascensione della Madonna*, one of the two *Incoronation della Madonna* in the *Indice* for which Alessia Alberti puts forward several hypotheses (under the numbers 231*, 232*, 233*, 234*) which do not include this print by Marelli.

Finally, we should note that we have not found the reference for the anonymous print *The Seven Joys of the Virgin* (cat. 92), which is apparently very rare. However, we can assume that it corresponds to the title *Sette Allegrezze della Madonna* in the *Indice*, for which Alessia Alberti proposes the print by Giorgio Ghisi, *Sette gioie della Madonna*, engraved in 1575, in her catalogue (no. 343*).



We have emphasised the major interest that this collection represents for the knowledge of the production and distribution of prints in 16th-century Italy. It should also be noted that it contains some very rare or even extremely rare impressions. In addition to the previously mentioned impression of an undescribed 1st state of *The Annunciation with the Prophets*, engraved by Cornelis CORT (cat. 79), there are two very rare prints by Andrea MARELLI, *Christ Appearing to the Apostles* and *The Coronation of the Virgin*, in impressions of an undescribed first state, before any letter (cat. 90 and 91). Only a few copies of some of Michele LUCCHESI's prints are known, such as *Fortune's Promises*, based on Baldassarre Peruzzi (cat. 25) or *Marco Curzio Throws Himself into the Abyss* (cat. 68) which Alessia Alberti points out is not mentioned in the reference catalogues ('Opera non citata nei repertori.'). *The Last Judgement*, consisting of ten plates engraved in 1562 by Nicolas BEATRIZET after Michelangelo, is quite exceptional in this edition of the 1st state (of 5), before Lafreri's address and other inscriptions (cat. 119). Also of note is the presence in the collection of a counterproof of *Scipio Granting Clemency to the Prisoners*, by Battista FRANCO (cat. 34), in the 1st state (of 2) before the signature *Battista franco fecit*. Many other prints are rare or uncommon. They are very often in very fine editions. Others, particularly at the beginning of the collection, are on the contrary later impressions from worn-out plates.

Finally, among the important prints, it is worth noting the extremely rare impression of the admirable and enigmatic *Allegory: Combat of Animals in the Presence of Man with Shield* engraved around 1515-1520 by the MASTER OF THE BEHEADING OF ST. JOHN THE BAPTIST after Leonardo da Vinci (cat. 69).



References abbreviated in the catalogue:

Alberti (IAL) = Alessia Alberti: *L'Indice di Antonio Lafrery: origini e ricostruzione di un repertorio di immagini a stampa nell'età della Controriforma*, 2008.

Alberti (D'après Michelangelo) = Alessia Alberti, Alessandro Rovetta, Claudio Salsi: *D'après Michelangelo*, 2015.

Alberti (Lucchese) = Alessia Alberti: « Contributi per Michele Grechi Lucchese incisore » in *Rassegna di Studi e di Notizie*, 2014-2015, XXXVII, pp. 35-77.

Indice = Catalogue published by Lafreri around 1573. A reproduction of this catalogue can be found in Alessia Alberti's thesis, pp. 10 to 23.

II. List of prints and series of prints contained in the collection

- 1 Giulio BONASONE: *The Trojans Pulling the Wooden Horse into Their City*, after Francesco Primaticcio - 1545
- 2 Marco DENTE DA RAVENNA: *The Fire in the Borgo*, after Raphael - c. 1516
- 3 Pierre MILAN: *Composition for Ceiling, with Jupiter*, after Francesco Primaticcio
- 4 Jacopo CARAGLIO: *The Assembly of the Gods*, after Raphael
- 5 Bernardo DADDI (MASTER OF THE DIE): *The Olympian Gods at the Marriage Feast of Cupid and Psyche*, after Raphael
- 6 Girolamo FAGIUOLI (Monogrammist FG): *Battle of Gods and Giants: Jupiter Defeating the Giants*, after Perino del Vaga
- 7 ANONYMOUS: *Apollo Sitting on Parnassus Surrounded by the Muses and Famous Poets*, after Raphael - c. 1517-20
- 8 ANONYMOUS (attributed to Giovanni Battista de' CAVALIERI): *The School of Athens*, after Raphael
- 9 ANONYMOUS: *The Killing of Niobe's Children*, after Francesco Salviati
- 10 Battista FRANCO: *The Wedding of Cupid and Psyche* (right panel), after Giulio Romano
- 11 Battista FRANCO: *The Wedding of Cupid and Psyche* (left panel), after Giulio Romano
- 12 Bernardo DADDI (MASTER OF THE DIE) and Agostino VENEZIANO: *The Story of Cupid and Psyche*, after Michiel COXIE I
- 13 Bernardo DADDI (MASTER OF THE DIE): *Isolated subject for The Story of Cupid and Psyche*, after Michiel COXIE I
- 14 ANONYMOUS: *Jupiter and Ganymede*
- 15 Bernardo DADDI (MASTER OF THE DIE): *Two Gladiators Fighting Before a Classical Arcade*, after Giulio Romano (?)
- 16 Bernardo DADDI (MASTER OF THE DIE): *Apollo and Marsyas*
- 17 Girolamo FACCIONI (or FAGIUOLI): *Apollo flaying Marsyas*, after Francesco Salviati
- 18 Monogrammist OVI VEN: *Allegory of Jealousy*
- 19 Gaspare OSELLO: *Allegory of the Hunt*, after Luca Penni
- 20 ANONYMOUS, attributed to Marco DENTE DA RAVENNA or Nicolas BEATRIZET: *Psyche Carried to Olympus*, after Raphael
- 21 ANONYMOUS: *Proserpine Standing Facing Left*, after Parmigianino - 1548
- 22 Marcantonio RAIMONDI: *The Quos-Ego or Neptune Calming the Tempest which Aeolus Raised against Aeneas' Fleet*

- 23 Michele LUCCHESI: *A Roman Procession Leading Bulls to be Sacrificed*, after Polidoro da Caravaggio (?)
- 24 ANONYMOUS: *Ornament with Shields, an Eagle and lion*, after Polidoro da Caravaggio
- 25 Michele LUCCHESI (attributed to): *Allegory of Happiness or Fortune's Promises*, after Baldassarre Peruzzi
- 26 Michele LUCCHESI: *The Auspicious Birds Appearing when Rome was being Built*, after Polidoro da Caravaggio - 1553
- 27 Giulio BONASONE: *Cloelia Crossing the Tiber on Horseback*, after Polidoro da Caravaggio
- 28 Michele LUCCHESI: *Horatius Cocles Defending the Bridge over the Tiber from the Etruscans at Left*, after Polidoro da Caravaggio
- 29 ANONYMOUS: *The Horatii and the Curiatii*, after Giulio Romano - 1541
- 30 Agostino VENEZIANO: *Camillus*, after Baccio Bandinelli - 1531
- 31 Agostino VENEZIANO: *Iphigenia with Orestes and Pylades in a temple to Diana*, after Baccio Bandinelli (?)
- 32 ANONYMOUS (attributed to Michele LUCCHESI): *Tarquinius Priscus Cutting the Whetstone*, after Polidoro da Caravaggio
- 33 Enea VICO: *Tarquinius and Lucretia*, after Raphael
- 34 Battista FRANCO: *Scipio Granting Clemency to the Prisoners*
- 35 Enea VICO (attributed to): *The Continenence of Scipio* - 1542
- 36 Bernardo DADDI (MASTER OF THE DIE): *Five Men Fighting Beasts*, after Giulio Romano - 1532
- 37 ANONYMOUS, School of Fontainebleau: *Cleopatra and the Queen of Sheba*, after Maarten van Heemskerck
- 38 ANONYMOUS: *The Judgement of Paris*, after Raphael
- 39 Marcantonio RAIMONDI: *The Abduction of Helena*
- 40 Enea VICO: *The Battle Between the Lapiths and the Centaurs*, after Rosso Fiorentino - 1542
- 41 Nicolas BEATRIZET (attributed to): *The Death of Meleager*- 1543
- 42 Monogrammist FG or Girolamo FACCIOLI (or FAGIUOLI): *Vulcan and Cyclops Forging Arrows*
- 43 ANONYMOUS or attributed to Giulio BONASONE: *Diana and Actaeon*
- 44 ANONYMOUS (sometimes attributed to Battista del MORO or Marco del MORO): *Satyrs in a Landscape*, after Titian

- 45 Giovanni Battista FONTANA (attributed to): *Democritus and Heraclitus* or *Tempus ridendi, tempus flendi*
- 46 Monogrammist FG or Girolamo FACCIOLI (or FAGIUOLI): *Hector Injured*
- 47 Domenico del BARBIERE: *The Banquet of Alexander the Great*, after Francesco Primaticcio
- 48 ANONYMOUS: *Diana Seated in Her Chariot*
- 49 Jacopo CARAGLIO, retouched by Enea VICO: *The Muses and the Pierides* - 1553
- 50 Giulio BONASONE: *The Triumph of Love* - 1545
- 51 ANONYMOUS or attributed to Girolamo FACCIOLI (or FAGIUOLI): *The Birth of Adonis*, after Francesco Salviati - 1544
- 52 Monogrammist FG, after Francesco Primaticcio: *Jupiter on a Cloud Bank Calming the Heavens*
- 53 ANONYMOUS, after Pierre Milan: *The Dance of the Dryads*, after Rosso Fiorentino
- 54 Michele LUCCHESI: *History of Niobe - III: The Death of Niobe's Children*, after Polidoro da Caravaggio
- 55 Michele LUCCHESI: *Moses Orders the Harvesting of the Manna*, after Polidoro da Caravaggio
- 56 Pierre WOEIRIOT: *The Tyrant Phalaris and the Bronze Bull* - before 1562
- 57 Pierre WOEIRIOT: *The Wife of Asdrubal, Carrying her two Babies, Rushing into a Fire* - before 1562
- 58 Bernardo DADDI (MASTER OF THE DIE): *The Story of Apollo and Daphne*: complete series of four plates, after Baldassare Peruzzi
- 59 Bernardo DADDI (MASTER OF THE DIE): *Avarice being Driven from the Temple of the Muses*, after Baldassare Peruzzi
- 60 Bernardo DADDI (MASTER OF THE DIE): *Cybele riding her Chariot being Drawn by Two Lions*, after Baldassare Peruzzi
- 61 Domenico ZENOI: *The Enlightenment of François I*, after Rosso Fiorentino
- 62 Bernardo DADDI (MASTER OF THE DIE): *Aeneas carrying Anchises on His Shoulders*, after Raphael
- 63 ANONYMOUS: *The Three Fates*, after Rosso Fiorentino
- 64 ANONYMOUS: *The Interior of a Prison*, after Giulio Romano
- 65 Cornelis CORT: *Justice Rewarding the Worthy*, after Federico Zuccaro - 1566
- 66 Battista Angolo del MORO: *The Corrupt Judge*
- 67 Battista FRANCO: *A Company of Horsemen Riding to the Right*

- 68 Michele LUCCHESI: *Marco Curzio Throws Himself into the Abyss*
- 69 MASTER OF THE BEHEADING OF ST. JOHN THE BAPTIST: *Allegory: Combat of Animals in the Presence of Man with Shield*, after Leonardo da Vinci - c. 1515-1520
- 70 Bernardo DADDI (MASTER OF THE DIE): *Eight putti*, after Raphael
- 71 Bernardo DADDI (MASTER OF THE DIE): *Tapestries*, after Raphael
- 72 Michele LUCCHESI: *Asinaria*
- 73 Niccolò NELLI: *The Land of Cockaigne* - 1564
- 74 Ambrogio BRAMBILLA (attributed to): *L'arboro della pazzia* (The Tree of Folly)
- 75 Nicolo NELLI: *Il mondo alla riversa* (The World Reversed)
- 76 Girolamo FACCIOLI (or FAGIUOLI) (attributed to): *Adam and Eve after the Expulsion, with Eve nursing the baby Cain*, after Francesco Salviati
- 77 Girolamo FACCIOLI (or FAGIUOLI) (attributed to): *Adam and Eve Mourning the Death of Abel*
- 78 Cornelis CORT: *Moses and Aaron before Pharaoh*, after Federico Zuccaro - 1567
- 79 Cornelis CORT: *The Annunciation Surrounded by Prophets*, after Federico Zuccaro - 1571
- 80 Sebastiano di RE: *The Birth of Saint John the Baptist*
- 81 ANONYMOUS: *Saint John the Baptist Baptising Christ*
- 82 Giovanni Battista de' CAVALIERI: *The Multiplication of the Loaves*, after Raphael
- 83 Nicolas BEATRIZET: *Christ Raising the Daughter of Jairus from the Dead*, after Girolamo Muziano
- 84 Gaspare OSELLO: *Jesus Christ Celebrating the Last Supper with his Apostles*, after Lambert Lombard - 1564
- 85 Adamo SCULTORI: *The Flagellation of Christ*, after Michel-Ange/ Sebastiano del Piombo
- 86 Francesco VILLAMENA (attributed to): *Christ Carrying the Cross*, after Raphael
- 87 Nicolas BEATRIZET: *St Veronica Holding the Sudarium*, after Girolamo Muziano
- 88 Cornelis CORT: *Christ on the Cross*, after Giulio Clovio - 1568
- 89 Cornelis CORT: *The Lamentation*, after Taddeo Zuccaro - 1567
- 90 Andrea MARELLI: *Christ appearing to the Apostles*

- 91 Andrea MARELLI: *The Coronation of the Virgin Accompanied by Putti and Musical Angels Below*
- 92 ANONYMOUS: *Seven Joys of Mary*
- 93 Nicolas BEATRIZET: *The Virgin Distributing Rosaries to the Christian People*
- 94 Cornelis CORT: *St Jerome Penitent in the Wilderness*, after Girolamo Muziano (?)
- 95 ANONYMOUS: *Saint Augustine between the Blood of Christ and the Milk of the Virgin Mary*
- 96 Cornelis CORT: *St Francis Receives the Stigmata*, after Girolamo Muziano - 1568
- 97 Nicolas BEATRIZET: *St Elizabeth of Hungary Visiting the Sick*, after Girolamo Muziano
- 98 Nicolas BEATRIZET: *St Peter Walking on the Water*, after Giotto - 1559
- 99 Philippe SOYE: *Portrait of Pope Pius V* - 1566
- 100 ANONYMOUS: *The Fall of Phaeton*, after Michel-Ange
- 101 Michele LUCCHESI: *The Dream of Michelangelo*, after Michel-Ange
- 102 ANONYMOUS or Nicolas BEATRIZET (attributed to): *Abduction of Ganymede*, after Michel-Ange - 1542
- 103 Michele LUCCHESI: 'Les Grimpeurs' [Three Nude Men] (small plate), after Michel-Ange - 1540
- 104 Michele LUCCHESI: 'Les Grimpeurs' [Three Nude Men] (large plate), after Michel-Ange
- 105 ANONYMOUS: *The Punishment of Tityus* - 1543
- 106 Nicolas BEATRIZET: *Vices Launch their Arrows against Virtue*
- 107 ANONYMOUS: *A Bacchanale*, after Michel-Ange - 1553
- 108 Michele LUCCHESI: *The Prophet Ezechiel*, after Michel-Ange
- 109 Nicolas BEATRIZET: *The Prophet Jeremiah*, after Michel-Ange - 1547
- 110 Philippe SOYE: *Madonna of Silence*, after Michel-Ange - 1566
- 111 ANONYMOUS: *Christ and the Samaritan Woman*, after Michel-Ange
- 112 Nicolas BEATRIZET (attributed to): *Christ on the Cross Flanked by two Angels*, after Michel-Ange
- 113 Philippe SOYE: *Christ on the Cross Between two Angels*, after Michel-Ange - 1568
- 114 Giovanni Battista CAVALIERI: *Pietà*, after Michel-Ange
- 115 Adamo SCULTORI: *Pietà*, after Michel-Ange - 1566
- 116 Giovanni Battista de' CAVALIERI: *The Crucifixion of St Peter*, after Michel-Ange

117 Nicolas BEATRIZET or Jacob BOS (attributed to): *A Soldier with Arms Folded after a Figure in the 'Crucifixion of St Peter'*, after Michel-Ange

118 ANONYMOUS or Nicolas BEATRIZET (attributed to): *The Tomb Of Julius II in The Basilica Of San Pietro in Vincoli In Rome*, after Michel-Ange - 1554

119 Nicolas BEATRIZET: *The Last Judgment*, after Michel-Ange - 1562

120 Michele LUCCHESE: *The Last Judgment*, after Michel-Ange

121 ANONYMOUS (Monogrammist IB): *Portrait of Michelangelo* - c. 1556

III. List of printmakers

For some artists, the exact number of entries depends on the attribution chosen by the historians, so this list is given as an indication only

ANONYME	28
Michele LUCCHESE	14
Nicolas BEATRIZET	14
Bernardo DADDI (MASTER OF THE DIE)	12
Monogrammist FG or Girolamo FACCIOLI (ou FAGIUOLI)	8
Cornelis CORT	7
Giovanni Battista de' CAVALIERI	5
Giulio BONASONE	4
Battista FRANCO	4
Enea VICO	4
Agostino VENEZIANO	3
Battista Angolo del MORO	3
Philippe SOYE	3
Marco DENTE DA RAVENNA	2
Jacopo CARAGLIO	2
Gaspere OSELLO	2
Marcantonio RAIMONDI	2
Pierre WOEIRIOT	2
Niccolò NELLI	2
Adamo SCULTORI	2
Andrea MARELLI	2
Pierre MILAN	1
Monogrammist OOOI VEN	1
Giovanni Battista FONTANA	1
Domenico del BARBIERE	1
Domenico ZENOI	1
MASTER OF THE BEHEADING OF ST. JOHN THE BAPTIST	1
Sebastiano di RE	1
Francesco VILLAMENA	1
Jacob BOS	1
Monogrammist IB	1

IV. Description of the prints contained in the collection

1 Giulio BONASONE: *The Trojans Pulling the Wooden Horse into Their City*, after Francesco Primaticcio - 1545

Alberti (IAL) A. 212 (listed in the 1581 inventory of works sold by Stefano Duchet to Paolo Graziani: *Il Cauallo di Troia di fol Imp.le*)

Bartsch XV, p. 134, no.85; TIB 28, no.085, 1st state (of 3), before Pietro de'Nobili's and Carlo Losi's addresses; Massari 1983, no. 43.

2 Marco DENTE DA RAVENNA: *The Fire in the Borgo*, after Raphael - c. 1516

Part of Alberti (IAL) A. 165*, cited in connection with *Indice* no.214: *Altro incendio di Troia*.

Bartsch XV, p. 33, no.6, 2nd state (of 3), with Salamanca's address and the date 1545, but before Thomassin's reworks and the change in the letter. TIB, vol 28, comm., p. 31, no. 35, 2nd state (of 6).

> Offset on the back of the sheet: Georg PENCZ: *Battle of Cartagena*, after Giulio Romano - 1539

Alberti (IAL) A. 167*: print cited as a hypothesis for identifying *Indice* no.217: *Presa di Cartagine*.

3 Pierre MILAN: *Composition for Ceiling, with Jupiter*, after Francesco Primaticcio

Robert-Dumesnil 33, Zerner P.M. 5, 2nd state (of 2) with the four corners of the plate cut.

4 Jacopo CARAGLIO: *The Assembly of the Gods*, after Raphael

Alberti (IAL) A. 174*, cited in connection with *Indice* no.227: *Congregazione degli Dei di Raf.*

Alberti (Lucchese) C.1, 2nd state (of 2).

Bartsch XV, p. 89, no.54, 2nd state (of 2) with Michele Lucchese's reworks and signature; TIB 28, no.054, 2nd state (of 2).

5 Bernardo DADDI (MASTER OF THE DIE): *The Olympian Gods at the Marriage Feast of Cupid and Psyche*, after Raphael

Bartsch XV, p. 210, no.38.

6 Girolamo FAGIUOLI (Monogrammist FG): *Battle of Gods and Giants: Jupiter Defeating the Giants*, after Perino del Vaga

Alberti (IAL) 123* = *Indice* no.228: *Fulminatione de Giganti*.

Bartsch XV, p. 45, no.16; TIB 28, *Anonymous Masters of the Raimondi School*, no.051, 2nd state (of 2), with Lafreri's address; Massari (1983, *Giulio Bonasone*) 108, 2nd state (of 2).

7 ANONYMOUS: *Apollo Sitting on Parnassus Surrounded by the Muses and Famous Poets*, after Raphael - c. 1517-20

Alberti (IAL) A. 177 *, in connection with *Indice* no.232: *Monte Parnaso di Raf.* 2nd state (of 3), with Raimondi's monogram but before Pietro de Nobili's address.

Copy of Marcantonio Raimondi's print: Bartsch XIV, p. 200, no.247, copy A.

8 ANONYMOUS (attributed to Giovanni Battista de' CAVALIERI): *The School of Athens*, after Raphael

Alberti (IAL) A. 175*, in connection with *Indice* no.230: *Scuola d'Atene di Raf.*

Copy of Giorgio Ghisi's print: Bartsch XV, p. 394, no.24, undescribed copy; Lewis 11, copy 2, undescribed state, with Giovanni Battista de' CAVALIERI's address but before Nicolas Van Aelst's address.

9 ANONYMOUS: *The Killing of Niobe's Children*, after Francesco Salviati

Bartsch XV, p. 42, no.13; TIB 28, *Anonymous Masters of the Raimondi School*, no.04, 2nd state (of 3), with Salamanca's address, but before Giambattista de Rossi's address.

10 Battista FRANCO: *The Wedding of Cupid and Psyche* (right panel), after Giulio Romano

Bartsch XVI, p. 135, no.47; TIB 32, no.47.

11 Battista FRANCO: *The Wedding of Cupid and Psyche* (left panel), after Giulio Romano

This print completes the previous one; the left half is missing.

Bartsch XVI, p. 135, no.47; TIB 32, no.47.

12 Bernardo DADDI (MASTER OF THE DIE) and Agostino VENEZIANO: *The Story of Cupid and Psyche*, after Michiel COXIE I

Alberti (IAL) cited p. 48 and 220 as part of the prints contained in volume 28-I-13 of the Monastery of El Escorial.

Complete series of 32 numbered plates, three by Agostino Veneziano (plates 4, 7 and 13), the others by Bernardo Daddi.

Bartsch XV, p. 212, no.39 to 70: 3rd state (of 4), with Salamanca's address but before Rossi's address.

> **Offset** on the back of plate 26: an impression of plate 32.

- 13 **Bernardo DADDI (MASTER OF THE DIE): *Isolated subject for The Story of Cupid and Psyche*, after Michiel COXIE I**
Bartsch XV, p. 224, no.71.
- 14 **ANONYMOUS: Jupiter and Ganymede**
Copy of Bernardo Daddi's print: Bartsch XV, p. 201, no.25, copy.
- 15 **Bernardo DADDI (MASTER OF THE DIE): *Two Gladiators Fighting Before a Classical Arcade*, after Giulio Romano (?)**
Bartsch XV, p. 228, no.77.
- 16 **Bernardo DADDI (MASTER OF THE DIE): *Apollo and Marsyas***
Bartsch XV, p. 206, no.31, 1st state (of 2) before Philippe Thomassin's reworks and address.
- 17 **Girolamo FACCIOLI (or FAGIUOLI): *Apollo flaying Marsyas*, after Francesco Salviati**
Alberti (IAL) 143* = *Indice* no. 259: *Apollo scortica Marsias*.
Hollstein (*Phillipe Soye*, as part of works listed by Wurzbach) no.11, 'probably by Béatrizet'. Edition with Lafreri's address.
References: A. Nova 'Francesco Salviati e gli editori 1. Le incisioni', in *Francesco Salviati (1510-1563) o la Bella Maniera*, 1998, p. 67; S. Boorsch, 'Salviati and Prints: the Question of Fagiuoli', in *Francesco Salviati et la bella maniera*, 2001; Luisa Mortari, *Francesco Salviati*, 1992, no.26, p. 300.
- 18 **Monogrammist OOOI VEN: *Allegory of Jealousy***
Alberti (IAL) listed p. 150 as part of the prints contained in volume I.3282 kept at the Biblioteca Comunale di Padova.
Nagler IV, 808, 266, 2nd state (of 2), with Antonio Salamanca's address and date 1542.
Rare.
- 19 **Gaspare OSELLO: *Allegory of the Hunt*, after Luca Penni**
Alberti (IAL) 145 = *Indice* no.263: *Adone porta Venere*.
Copy in reverse of Giorgio Ghisi's print: Bartsch XV, p. 402, no.43, copy; Bellini 27/1, 2nd state (of 4), with Lafreri's address but before further reworks in the letter; Lewis (Ghisi) 21, copy.
- 20 **ANONYMOUS, attributed to Marco DENTE DA RAVENNA or Nicolas BEATRIZET: *Psyche Carried to Olympus*, after Raphael**
Alberti (IAL) 146 = *Indice* no.264: *Pandora di Raf*.
Bartsch XV, p. 36, no.5; TIB 28, *Anonymous Masters of the Raimondi School*, no.041, 3rd state (of 3), with Lafreri's address.

21 ANONYMOUS: *Proserpine Standing Facing Left*, after Parmigianino - 1548

Copy of Enea Vico's print listed in Alberti (IAL) 156.
Bartsch XV, p. 303, no.45, copy.

22 Marcantonio RAIMONDI: *The Quos-Ego or Neptune Calming the Tempest which Aeolus Raised against Aeneas' Fleet*

Alberti (IAL) listed p. 220 as part of the prints contained in volume 28-I-13 of the Monastery of El Escorial: *Quos ego*.

Bartsch XIV, p. 264, no. 352, 2nd state (of 2) with Salamanca's reworks and address; Delaborde no.102, 2nd state (of 2).

Adam Bartsch says of this print: 'It is unmarked. It is considered to be one of the most important of this master's works, and is very rare.' (translated by us)

23 Michele LUCCHESI: *A Roman Procession Leading Bulls to be Sacrificed*, after Polidoro da Caravaggio (?)

Alberti (Lucchese) 16, 2nd state (of 2) with Lucchese's monogram: *Storia di Tarquinio Prisco e Accio Nevio*; Nagler IV.625.19; Lanfranco Ravelli, 'Polidoro Caldara da Caravaggio' 1978, no.388.

24 ANONYMOUS: *Ornament with Shields, an Eagle and lion*, after Polidoro da Caravaggio Alberti (IAL) A. 179*, in connection with *Indice no.235: Aquila di Polidoro e altre cose*:

'For this subject an anonymous engraving depicting trophies and an eagle, 240 x 310 mm, of which one impression is kept at London BM (inv. 1920.0420.60), is noted for possible identification' (translated by us).

Rare. One impression is at the British Museum. This anonymous engraving reproduces the design of drawings no.900, 901 and 902 listed by Lanfranco Ravelli in *Polidoro Caldara da Caravaggio*, 1978.

25 Michele LUCCHESI (attributed to): *Allegory of Happiness or Fortune's Promises*, after Baldassarre Peruzzi

Alberti (Lucchese) 39: 'Federico Hermanin was responsible for identifying the model for this engraving in a detail of the fresco of the *Presentation of the Virgin Mary* in the Temple by Baldassarre Peruzzi in Santa Maria della Pace in Rome, and attributing it to Michele Lucchese (F. HERMANIN, 'Un incisione inedita di Michele Lucchesi', in *Miscellanea per le nozze Crocioni-Ruscelloni*, Rome 1908, pp. 163-168). (translated by us)'

Bartsch XV, p. 369: attribution to Enea Vico rejected by Bartsch.

26 Michele LUCCHESI: *The Auspicious Birds Appearing when Rome was being Built*, after Polidoro da Caravaggio - 1553

Alberti (Lucchese) 15, 2nd state (of 2) with monogram: *Storia di Romolo* Brulliot 12; Le Blanc 12; Nagler 8; Passavant 13.

- 27 **Giulio BONASONE: *Cloelia Crossing the Tiber on Horseback*, after Polidoro da Caravaggio**
Alberti (IAL) 121* = *Indice* no.223: *Historia di Celia*.
Bartsch XV, p. 134, no.83; Massari 73, 2nd state (of 2), with Lafreri's address.
- 28 **Michele LUCCHESI: Horatius Cocles Defending the Bridge over the Tiber from the Etruscans at Left, after Polidoro da Caravaggio**
Alberti (IAL) 171*, in connection with *Indice* no.221: *Ponte di Horatio contra Toscana*.
Alberti (Lucchese) 17, 2nd state (of 2) with monogram.
Le Blanc 13; Passavant 10; Nagler 13.
- 29 **ANONYMOUS: *The Horatii and the Curiatii*, after Giulio Romano - 1541**
Alberti (IAL) listed p. 221 as part of the prints contained in volume 28-I-13 of the Monastery of El Escorial: *Orazi e Curiazi*, ed. Salamanca, 1541.
Bartsch XV, p. 29, no.2; TIB 28, no.031.
- 30 **Agostino VENEZIANO: *Camillus*, after Baccio Bandinelli - 1531**
Bartsch XIV, p. 164, no.201; edition with Antonio Salamanca's address.
- 31 **Agostino VENEZIANO: Iphigenia with Orestes and Pylades in a temple to Diana, after Baccio Bandinelli (?)**
Bartsch XIV, p. 158, no.194.
- 32 **ANONYMOUS (attributed to Michele LUCCHESI): *Tarquinius Priscus Cutting the Whetstone*, after Polidoro da Caravaggio**
Edition before Carlo Losi's address.
This print has sometimes been attributed to Nicolas Beatrixet. Read the online comments for the impression, at the address of Carlo Losi, kept at the British Museum.
- 33 **Enea VICO: *Tarquinius and Lucretia*, after Raphael**
Bartsch XV, p. 287, no.15, 1st state (of 2) before removal of the two dogs.
- 34 **Battista FRANCO: Scipio Granting Clemency to the Prisoners**
Bartsch XVI, p. 136, no.54: counterproof of the 1st state (of 2) before addition of *Battista franco fecit* bottom; TIB 32, no.54.
- 35 **Enea VICO (attributed to): *The Contenance of Scipio* - 1542**
Bartsch XV, p. 30, no.3; TIB 28, no.032, 1st state (of 2), before addition of *Giulio Romano in*.

36 Bernardo DADDI (MASTER OF THE DIE): *Five Men Fighting Beasts*, after Giulio Romano - 1532

Bartsch XV, p. 229, no.79; edition with Antonio Salamanca's address.

37 ANONYMOUS, School of Fontainebleau: *Cleopatra and the Queen of Sheba*, after Maarten van Heemskerck

Alberti (IAL) 172* (?) = Indice no.224: Cleopatra & Marco Antonio.

Félix Herbet, *Les graveurs de l'école de Fontainebleau*, 1969, V, Anonyme, p. 217, no. 38 (with title: Cléopâtre apportant des présents à Antoine); New Hollstein (Heemskerk) 116, copy, 1st state (of 2) before Maarten Peeters' address.

Etching.

> **Offset on the back of the sheet: Michele LUCCHESI: *Naval battle*, after Polidoro da Caravaggio**

Alberti (IAL) A. 213 (listed in the 1581 inventory of works sold by Stefano Duchet to Paolo Graziani: *Trei battaglie nauale*).

38 ANONYMOUS: *The Judgement of Paris*, after Raphael

Copy of Marcantonio Raimondi's print listed by Bartsch (vol. XIV, p.197, no.245); according to Bartsch, the engraving by Raimondi has been retouched and bears the address of Antonio Salamanca.

39 Marcantonio RAIMONDI: *The Abduction of Helena*

Bartsch XIV, p. 170, no.209, impression of the 2nd state (of 3) with Antonio Salamanca's address but before the inscription *Rafael Urbi inven*; Delaborde 1887, no.43.

40 Enea VICO: *The Battle Between the Lapiths and the Centaurs*, after Rosso Fiorentino - 1542 Alberti (IAL) A. 184*, in connection with *Indice* no.245: *Rapto di Podamo* [The Abduction of Hippodamia]:

'The identification can be assumed to be with the engraving by Enea Vico from Rosso Fiorentino (285x420 mm), which bears the address of T. Barlacchi in the first state (an example at El Escorial, inside vol. 28-I-13), then the subscriptions of Van Aelst and G.B. De Rossi (MASSARI 1989, pp. 260261, no. 99).'

(translated by us)

Bartsch XV, p. 296, no.30; impression of the 1st state with Tommaso Barlacchi's address.

41 Nicolas BEATRIZET (attributed to): *The Death of Meleager* - 1543

Alberti (IAL) listed p. 221 as part of the prints contained in volume 28-I-13 of the Monastery of El Escorial: *Meleagro*, ed. Salamanca, 1543.

Bartsch XV, p. 260, no.41.

42 Monogrammist FG or Girolamo FACCIOLI (or FAGIUOLI): *Vulcan and Cyclops Forging Arrows* Alberti (IAL) 131* = *Indice* no.240: *La fucina di Vulcano*.

Bartsch IX, p. 25, no.4, 2nd state (of 2), with Lafreri's address. Alberti 131, 2nd state (of 4) before further change in the addresses.

43 ANONYMOUS or attributed to Giulio BONASONE: *Diana and Actaeon*

Alberti (IAL) 129* = *Indice* no.237: *Historia de Ateone*.

Bartsch XV, p. 40, no.10, 2nd state (of 2) with Lafreri's address.

Bartsch attributes this print to 'the master in the name of Jesus Christ'.

44 ANONYMOUS (sometimes attributed to Battista del MORO or Marco del MORO): *Satyrs in a Landscape*, after Titian

Bartsch XIX, p. 109, no.44 (copy of Giovanni Francesco Grimaldi's print); Bellini 40, copy 1, 1st state (of 5) before 'Nicolai Valegij formis' added in the pond.

Of course, contrary to what Bartsch and Paolo Bellini say, it is impossible for this print to be a copy of the one by Grimaldi (1606 - 1680).

Nagler attributes this print to Battista del Moro. Maria Catelli Isola proposes an attribution to Marco del Moro (*Immagini da Tiziano*, 1976, cat. 51).

45 Giovanni Battista FONTANA (attributed to): *Democritus and Heraclitus or Tempus ridendi, tempus flendi*

Bartsch XVI, p. 232, no.51; New Hollstein 475 (copy b after Heemskerck)

Copy after the composition of Coornhert's print after Heemskerck (Coornhert's print is much smaller in size).

46 Monogrammist FG or Girolamo FACCIOLI (or FAGIUOLI): *Hector Injured*

Bartsch XV, p. 415, Giorgio Ghisi, pièces douteuses, no.1.

Pâris has traditionally been wrongly recognised as the wounded man.

47 Domenico del BARBIERE: *The Banquet of Alexander the Great*, after Francesco Primaticcio

Bartsch XVI, p. 359, no.6; Zerner DB.7.

48 ANONYMOUS: *Diana Seated in Her Chariot*

Alberti (IAL) listed p. 222 as part of the prints contained in volume 28-I-13 of the Monastery of El Escorial: *Carro di Diana* (ovale), ed. Salamanca

Bartsch XV, p. 39, no.9. Published by Salamanca, with date 1541.

49 Jacopo CARAGLIO, retouched by Enea VICO: *The Muses and the Pierides* - 1553

Alberti (IAL) 130* = Indice no.239: Le nove Muse di Enea Vico.

Bartsch XV, p. 295, no.28, 2nd state (of 2) with Lafreri's address.

‘

This piece was engraved by Jacques Caraglio, and subsequently restored by Aeneas Vico, who, however, seems to have retained only the outlines of the original plate, so that it can be regarded as his own work. It is therefore counted among the best engraved and rarest of Aeneas Vico's works. ‘ (translated by us)

50 Giulio BONASONE: *The Triumph of Love* - 1545

Alberti (IAL) listed p. 221 as part of the prints contained in volume 28-I-13 of the Monastery of El Escorial: *Allegoria dell'Amore*, G. Bonasone, ed. Barlacchi, 1545

Bartsch XV, p. 141, no.106; Massari 47a.

51 ANONYMOUS or attributed to Girolamo FACCIOLI (or FAGIUOLI): *The Birth of Adonis*, after Francesco Salviati - 1544

Alberti (IAL) 132* = *Indice* no.242: *Nascimento d'Adone*.

Alberti 132, 2nd state (of 2), with Lafreri's address and date 1544.

Bartsch XV, p. 42, no.12.

52 Monogrammist FG, after Francesco Primaticcio: *Jupiter on a Cloud Bank Calming the Heavens*

Bartsch XV, p. 407, no.59: attributed by Bartsch to Giorgio Ghisi; Bellini F.24.

53 ANONYMOUS, after Pierre Milan: *The Dance of the Dryads*, after Rosso Fiorentino

Copy of the print by Pierre Milan listed by Robert-Dumesnil (vol. VIII, 47.74.I) and Zerner PM.1.

54 Michele LUCCHESI: *History of Niobe - III: The Death of Niobe's Children*, after Polidoro da Caravaggio

Alberti (IAL) A. 181*, in connection with *Indice* no.241: *Quattro Historie di Latona & Niobe di Polid.*

Alberti (Lucchese) 23.

55 Michele LUCCHESI: *Moses Orders the Harvesting of the Manna*, after Polidoro da Caravaggio

Alberti (IAL) 169* = *Indice* no.291: Moise conduce il popolo nel deserto.

Alberti (Lucchese) 13, 2nd state (of 4) with Lucchese's initials, but before Lafreri's name and Orlandi's address.

56 Pierre WOEIRIOT: The Tyrant Phalaris and the Bronze Bull - before 1562

Alberti (IAL) A. 195*, in connection with Indice no.268: La crudeltà di Falere Tiranno di Sicilia & della fabbrica del Toro fatto da Parillo.

IFF 21, 1st state (of 2) before the subsequent reworks.

57 Pierre WOEIRIOT: The Wife of Asdrubal, Carrying her two Babies, Rushing into a Fire - before 1562

IFF 22, 1st state (of 2) before the removal of Woeiriot's name and the addition of Thomassin's address, before reduction of the plate bottom.

58 Bernardo DADDI (MASTER OF THE DIE): *The Story of Apollo and Daphne*: complete series of four plates, after Baldassare Peruzzi

Alberti (IAL) A. 196* à A. 199*, in connection with *Indice* no.269: *Historie d'Ovidio parte quattro*.

Bartsch XV, p. 197, no.19, impressions of the 1st state (of 2) before Philippe Thomassin's reworks.

59 Bernardo DADDI (MASTER OF THE DIE): *Avarice being Driven from the Temple of the Muses*, after Baldassare Peruzzi

Alberti (IAL) 158.

Alberti 158, 2nd state (of 4), with Lafreri's name but before Peruzzi's name and Thomassin's address; Bartsch XV, p. 195, no.17, undescribed state.

60 Bernardo DADDI (MASTER OF THE DIE): *Cybele riding her Chariot being Drawn by Two Lions*, after Baldassare Peruzzi

Alberti (IAL) 157.

Alberti 157, 2nd state (of 6), with Lafreri's name but before Salamanca's address and the subsequent changes; Bartsch XV, p. 195, no.18, undescribed state.

After Giulio Romano according to Bartsch.

61 Domenico ZENOI: *The Enlightenment of François I*, after Rosso Fiorentino

Robert-Dumesnil VIII.24.16, copy of René Boyvin's print.

62 Bernardo DADDI (MASTER OF THE DIE): *Aeneas carrying Anchises on His Shoulders*, after Raphael

Alberti (IAL) A. 166* = Indice no.215: Enea, Anchise & Ascanio:

'However, the most likely identification is that of an engraving by the Master of the Die (B. XV, pp. 224-225, no. 72; TIB 29, p. 228, no. 72), by analogy with the history of other works by this engraver, whose plates were acquired by Lafreri.' (translated by us)

Bartsch XV, p. 224, no.72.

63 ANONYMOUS: *The Three Fates*, after Rosso Fiorentino

Copy of Pierre Milan's print (previously attributed to René Boyvin) described by Robert-Dumesnil VIII.33.31 and Zerner PM.2.

64 ANONYMOUS: *The Interior of a Prison*, after Giulio Romano

Alberti (IAL) A. 187*, in connection with *Indice* no.249: *Incarcerati*.

Bartsch XV, p. 412, no.66, copy in reverse.

Copy of Giovanni Battista Scultori's print, previously attributed to Giorgio Ghisi.

65 Cornelis CORT: *Justice Rewarding the Worthy*, after Federico Zuccaro - 1566

Alberti (IAL) 133* = *Indice* no.248: *Giustitia premiaria di Federico*.

New Hollstein 156, 1st state (of 2), before Pietro de' Nobili's address; Bierens de Haan 223.

66 Battista Angolo del MORO: *The Corrupt Judge*

Alberti (IAL) listed p. 51: *Giudice ingiusto* di Battista Angolo del Moro (B. XVI, p. 197, n. 35).

Bartsch XVI, p. 197, no.35, 1st state (of 2), before reworks and Claudio Duchetti's address (Claude Duchet).

67 Battista FRANCO: *A Company of Horsemen Riding to the Right*

Bartsch XVI, p. 144, no.77; TIB.32.233.77.

Etching.

68 Michele LUCCHESI: *Marco Curzio Throws Himself into the Abyss*

Alberti (IAL) listed in A. 170*, in connection with *Indice* no.220: *Marco Curtio*:

'By analogy with the next subject, *Orazio Coclite sul ponte Sublicio*, we note the existence of an engraving by Michele Lucchese with a subject identifiable as Marco Curzio throwing himself into the abyss (engraving, 215 x 276 mm; an impression in El Escorial, 28-I-19, fol. 27b, GONZÁLEZ DE ZÁRATE 1992-1996, III, p. 150, no. 11; an impression also in Paris, BnF, Eb 11, H97624).'

(translated by us).

Alberti (Lucchese) 30: '**Opera not mentioned in the repertories**' (translated by us).

69 MASTER OF THE BEHEADING OF ST. JOHN THE BAPTIST:
Allegory: Combat of Animals in the Presence of Man with Shield, after
Leonardo da Vinci - c. 1515-1520

Bartsch VII, p. 515, no.44 (attributed to Jean Duvet, titled *Poison et contre-poison* [Poison and antidote]); Lambert 526; Hind V, 98, 2.

Bartsch: 'It seems that Duvet was referring to the antidote quality that was once attributed to the horn of the unicorn.' (translated by us)

Very fine slightly later impression (c. 1570) with a few more scratches, including the one across the man's thigh.

This rare and beautiful engraving with stipple-engraving is attributed to the Master of the Beheading of Saint John the Baptist, an anonymous artist active in Milan at the beginning of the 16th century. Laura Fagnart emphasises the qualities of his technique, combining stipple-engraving and short lines, attentive to gradations and pictorial effects, as well as the great care taken in the representation of animals. (Laure Fagnart, in *Léonard de Vinci et l'art de la gravure*, 2024, p. 202).

His *Combat of Animals* 'repeats an autograph drawing by the master, in pen and brown ink, now in the Louvre Museum (Graphic Arts Department, inv. 2247) and dated around 1494.' (translated by us). However, there are many differences between the two compositions: 'in Leonardo's drawing, unlike the print, the man is beardless and dressed; he is holding a convex mirror that reflects the rays of a radiant sun, placed high in the sky, towards the dragon, more in line with the monsters drawn by the master, and towards the other animals'. Leonardo's drawing is most often interpreted as a 'political allegory depicting the opposition between the House of Aragon (represented by the dragon) and Ludovico Sforza (identified by the radiant sun, the *raza*, which is one of his emblems)'. 'In the print, these motifs have disappeared: the engraving by the Master of the Beheading of Saint John the Baptist thus gains in universality and can be interpreted as a struggle between several opposing forces from which man stands apart'.

It thus fits in very well with other allegorical prints in the collection.

70 Bernardo DADDI (MASTER OF THE DIE): *Eight putti*, after
Raphael

Bartsch XV, p. 206, no.30.

71 Bernardo DADDI (MASTER OF THE DIE): *Tapestries*, after Raphael

Complete series of four plates.

Alberti (IAL) 149* à 152* = *Indice* no.271: *Quattro festoni di Raf.*

Alberti 149*: 2nd state (of 6), with Lafreri's name but before address changes and subsequent censorship; Alberti 150*: 2nd state (of 5), id.; Alberti 151*: 2nd state (of 6), id.; Alberti 152*: 2nd state (of 5), id.

Bartsch XV, pp. 208-209, no.32 à 35, 2nd state (of 2) with Lafreri's address.

72 Michele LUCCHESI: *Asinaria*

Alberti (IAL) 201 = *Indice* no.274: *Asinaria*.

Alberti (Lucchese) 38, 3rd state (of 3), the letter rewritten and completed and the date 1553 corrected to 1564.

73 Niccolò NELLI: *The Land of Cockaigne* - 1564

Listed in Alberti (IAL) A. 203* as an hypothesis to *Indice* no.276: *Il paese di Cucagna*.

Reed & Wallace, no.23.

> **Offset** on the back of the sheet: **ANONYMOUS: *The Cage of Fools***

A. 202* = *Indice* no.275: *La gabia de Matti*.

Alberti mentions (IAL, pp. 56 and 148) the presence of offsets of this subject on the verso of the *Tomb of Anzìo Lupo* in two volumes of the *Speculum Romanae Magnificentiae*.

74 Ambrogio BRAMBILLA (attributed to): *L'arboro della pazzia* (The Tree of Folly)

Probably Alberti (IAL) A. 205* = *Indice* no.278: *L'arboro della pazzia*.

Alessia Alberti points out that this subject is listed in the inventories 1581a (Stefano Duchet, 'L'arboro della pazzia foglio'; Ehrle 1908, p. 44, riga 17), 1581b ('L arbore della pazia'; Pagani 2008a, p. 15, r. 44) and 1584 ('Arbore della pazzia grotescha'; Lincoln 2000, p. 185).

Michael Bury, *The Print in Italy 1550-1620*, BM 2001 cat.102.

> There is an amusing detail here: the outline of the madman showing his backside at the bottom left of the plate has been very finely pierced with a needle and a powder rubbed through it to transfer the subject to a sheet of paper.

> **Offset** on the back of the sheet: **ANONYMOUS: View of the Porta Maggiore in Rome** - 1549

Alberti (IAL) 51* = *Indice* no.135: Porta Maggiore già anticamente detta Neuia & Labicana.

75 Nicolo NELLI: *Il mondo alla riversa* (The World Reversed)

Very likely Alberti (IAL) A. 206* = *Indice* no.279: *Mondo alla riversa*.

76 Girolamo FACCIOLI (or FAGIUOLI) (attributed to): *Adam and Eve after the Expulsion, with Eve nursing the baby Cain*, after Francesco Salviati

Alberti (IAL) 165* = *Indice* no.285: *Il primo nato*.

Alberti 165*, 3rd state (of 6) with Lafreri's name before change in the letter.

Le Blanc 3 (attributed to Philippe de Soye), 2nd state (of 4).

A. Nova 'Francesco Salviati e gli editori 1. Le incisioni', in *Francesco Salviati (1510-1563) o la Bella Maniera*, 1998, p. 67; S. Boorsch, 'Salviati and Prints: the Question of Fagiuoli', in *Francesco Salviati et la bella maniera*, 2001; Luisa Mortari, *Francesco Salviati*, 1992, no.25, p. 300.

> Note that an offset of this subject is on the back of **Philippe SOYE: *Portrait of Pope Pius V* - 1566** (see cat. no.99).

> **Offset** on the back of the sheet: **Philippe SOYE: *Portrait of Pope Pius V* - 1566**
See cat. no.99.

77 Girolamo FACCIOLI (or FAGIUOLI) (attributed to): *Adam and Eve Mourning the Death of Abel*

Alberti (IAL) 166* = *Indice* no.286: *Il primo morto*.

Alberti 166*, 2nd state (of 5) before change in the letter.

Hollstein (*Phillipe Soye*, as part of works listed by Wurzbach) no.2, 'probably by Béatrizet'; Le Blanc 4 (attributed to Philippe de Soye), 2nd state (of 3).

BLUE AND WHITE SEPARATING SHEETS

78 Cornelis CORT: *Moses and Aaron before Pharaoh*, after Federico Zuccaro - 1567

Listed in Alberti (IAL) 171* = *Indice* no.293: *Moise avanti Faraone di Federico*. New Hollstein 17, 3rd state (of 6), with the caption and Zuccaro's name but before Antonio D. Salamanca's address; Bierens de Haan 18.

Alessia Alberti identifies the print cited by Lafreri not as Cort's print but as a copy by an anonymous artist, an impression of which is kept in volume ER/1284 of the National Library of Madrid, 135bis, I/II (cited by Alberti) and bears Lafreri's address. According to Alessia Alberti, the original nucleus of the ER/1284 collection came from the heirs of Claude Duchet, Lafreri's nephew, and can be dated to around 1588.

The presence of an impression of Cort's original print in our collection is interesting.

79 Cornelis CORT: *The Annunciation Surrounded by Prophets*, after Federico Zuccaro - 1571

Alberti 177* = *Indice* no.303: *Annunciata di Federico*.

New Hollstein 20, undescribed 1st state ; Bierens de Haan 26.

Extremely rare impression of an undescribed first state, before numerous inscriptions in the lower panel. With the signature of Cornelis Cort and the date 1571 to the right but before the inscription 'Antonius Lafreri dicavit ROMAE A.D. M.D.LXXI'. Before the privilege added to the step 'Cum Priuilegio Summi Pontificis'. And before the long inscription in the lower tablet 'Opus quod in æde Virginis Deiparæ Annunciatae Collegii Romani societatis IESV. Federicus Zuccarus S. Angeli in Vado ad Ripas Mitauri perfecit æneis tabellis expressum/ AMPLISSIMO PATRI AC DOMINO. D. ANTONIO PERRENOTTO. S.R.E. PRESB. CARD. GRANVELANO. ARCHIEPISCOPO MECHLINIENSI. NEAPOLISQ. PROREGI./ Antonius Lafreri dicauit ROMAE A.D.M.D.LXXI'. See for example [an impression with the complete letter](#) in the Rijksmuseum.

The ruling lines are still clearly visible.

The presence of this proof, which also bears the most recent date of all the dated prints in the collection, suggests that the collection was put together around 1571.

80 Sebastiano di RE: *The Birth of Saint John the Baptist*

Alberti (IAL) 184 = *Indice* no.308: *Natività di San Gio. Battista del Rosso* (?)
Alberti (Contributi per un catalogo delle incisioni de Sebastiano di Re) 6.

81 ANONYMOUS: *Saint John the Baptist Baptising Christ*

Alberti (IAL) 195 = *Indice* no.318: *Battesimo di Christo nel fiume Giordano*.
Alberti 1st state (of 3) before subsequent changes in the letter.

82 Giovanni Battista de' CAVALIERI: *The Multiplication of the Loaves*, after Raphael

Alberti (IAL) 200* = Indice no.321: Miracolo di pane e pescie di Raf.

Alberti 2nd state (of 6) with Lafreri's address, before the subsequent changes in the letter.

Scorsetti 17, 2nd state (of 5).

83 Nicolas BEATRIZET: Christ Raising the Daughter of Jairus from the Dead, after Girolamo Muziano

Alberti (IAL) 201* = Indice no.322: Miracolo di Christo alla Sinagoga di Gir. Mut.

Alberti 2nd state (of 4), with the word suis added under Beatrizet's address to complete but before Lafreri's address.

Bartsch XV, p. 246, no.15.

84 Gaspare OSELLO: Jesus Christ Celebrating the Last Supper with his Apostles, after Lambert Lombard - 1564

Alberti 204* = Indice no.324: Altra Cena diversa.

Alberti 2nd state (of 2) with Lafreri's address added bottom right.

Bartsch XV, p. 387, no. 6, copy after Giorgio Ghisi, signed GASP. F. 1564 in the middle of the plate on the right; Lewis (Ghisi) 12, copy.

> Offset on the back of the sheet: Nicolas BEATRIZET: *Sainte Elisabeth de Hongrie visitant les malades*, after Girolamo Muziano

See no.97 of this catalogue.

85 Adamo SCULTORI: *The Flagellation of Christ*, after Michel-Ange/ Sebastiano del Piombo

Alberti (D'après Michelangelo) 288, 1st state (of 2), before addition of Paolo Graziani's and Pietro de Nobili's name.

Bartsch XV, p. 417, no.2; Bellini 108.

Alessia Alberti (IAL, 207*) reports an offset of a *Flagellation* bearing Lafreri's name on the verso of a page of Lafreri's *Tavole moderne di Geografia* from the Bertarelli collection. She indicates that there is no known impression other than this offset and that it does not correspond to the print by Adamo Scultori.

The presence of Adamo Scultori's version in our collection is interesting and seems to us to make it also an hypothesis for the identification of Indice 326: *Christo alla Colonna di Fra Sebastiano*.

86 Francesco VILLAMENA (attributed to): *Christ Carrying the Cross*, after Raphael

Alberti (IAL) 208* = Indice no.328: Christo porta la croce di Raf.

Bartsch XIV, p. 34, no.28, copy A, attributed to François Villamena, of Agostino Veneziano's print.

**87 Nicolas BEATRIZET: *St Veronica Holding the Sudarium*, after
Girolamo Muziano**

Alberti (IAL) 353, 2nd state (of 3), with Lafreri's address but before Orlandi's address and the date 1602.
Bartsch XV, p. 257, no.36.

88 Cornelis CORT: *Christ on the Cross*, after Giulio Clovio - 1568

Alberti (IAL) 218* = Indice no.333: Christo in croce di don Giulio.
New Hollstein 63, 2nd state (of 3) with Lafreri's address, but before Pietro de' Nobili's address; Bierens de Haan 84.

> Offset on the back of the sheet: Cornelis CORT: *Pietà*, after Giulio Clovio - 1568

Alberti (IAL) 225* = *Indice* no.341: *Pietà di don Giulio*.

89 Cornelis CORT: *The Lamentation*, after Taddeo Zuccaro - 1567

Alberti (IAL) A. 229*, in connection with *Indice* no.340: *Pietà di Tadeo*:
'With this subject is an engraving by C. Cort from 1567 (Sellink-Leeflang 2000, I, p. 239, no. 69; burin, mm 402 x 273), known in three states (I, with Latin verses in the lower margin; II, with the name Ant. D. Salamanca; III, with the engraver's name).' (translated by us)
New Hollstein 69, 2nd state (of 4), with the letter but before Antonio D. Salamanca's address; Bierens de Haan 89.

90 Andrea MARELLI: Christ appearing to the Apostles

Alberti (IAL) 228* = *Indice* no.342: Due Ascensioni di Christo di diversi Pittori (?)

Alberti 228*: **undescribed state, before 1st state (of 2)**, before the caption in the bottom part of the sheet and before Lafreri's address; Nagler undescribed; Zani, II-IX, p. 148 (quoted by Alberti).

Superb and very rare impression. Vertical fold on the right (folded sheet in the volume).

**91 Andrea MARELLI: The Coronation of the Virgin Accompanied by
Putti and Musical Angels Below**

Maybe Alberti = *Indice* 346: Ascensione della Madonna, *Indice* no.347: Incoronation della Madonna (?) or *Indice* no.358: Incoronatione della Madonna ?

Alessia Alberti puts forward several proposals (described under numbers 231*, 232*, 233*, 234*) for numbers 346, 347 and 358 in Lafreri's catalogue, but does not propose the print by Marelli. The Marelli print, however, seems to us to be a candidate for these identifications as well.

Nagler not described. Superb and rare impression before the letter in the lower tablet: an impression in the British Museum is trimmed in the lower tablet but one can make out the top of the letters of the engraved letter that was there.

92 ANONYMOUS: Seven Joys of Mary

Large engraving with compartments illustrated with representations of the Seven Joys of the Virgin: The Annunciation, The Nativity of Jesus, The Adoration of the Magi, The Resurrection of Christ, The Ascension of Christ into Heaven, Pentecost, The Coronation of the Virgin in Heaven.

This **rare print, for which we have not found a reference**, could be a candidate for the identification of no.362 in the Lafreri catalogue: *Sette Allegrezze della Madonna*.

Alessia Alberti proposes at no.343* of her catalogue the print by Giorgio Ghisi, *Sette gioie della Madonna*, 157, for this identification.

93 Nicolas BEATRIZET: The Virgin Distributing Rosaries to the Christian People

Alberti (IAL) 243* = Indice no.359: Tre effigie dei Rosarij della Madonna diverse.

Alberti 1st state (of 2), before Lafreri's address.

Bartsch XV, p. 252, no.28, undescribed 1st state.

Impression printed on two joined sheets.

> **Offset** on the back of the sheet: another impression of the same print.

94 Cornelis CORT: *St Jerome Penitent in the Wilderness*, after Girolamo Muziano (?)

New Hollstein 117, 1st state (of 2), before Nicolas van Aelst's address and before title; Bierens de Haan 135.

> **Offset** on the back of the sheet: seems to be **Michele LUCCHESE: *The Martyrdom of Saint Lawrence*, after Baccio Bandinelli**

Alberti (IAL) 248* = Indice no.363: Martirio di San Lorenzo di Baccio Bandinelli.

95 ANONYMOUS: Saint Augustine between the Blood of Christ and the Milk of the Virgin Mary

Alberti (IAL) 309* = Indice no.439: Santo Agostino in contemplatione in mezza di Christo & la Madonna.

96 Cornelis CORT: *St Francis Receives the Stigmata*, after Girolamo Muziano - 1568

Alberti (IAL) 250* = Indice no.366: Doi effigie differente di San Francesco di Gironimo Mutiano.

New Hollstein 110, 2nd state (of 4), with Girolamo Muziano's name but before Pietro de' Nobili's address; Bierens de Haan 129.

97 Nicolas BEATRIZET: *St Elizabeth of Hungary Visiting the Sick*, after Girolamo Muziano

Alberti (IAL) 255* = Indice no.371: Santa Elisabeth Regina d'Ungaria.

Alberti 1st state (of 6), before Lafreri's address and the subsequent changes in the letter.

Bartsch XV, p. 255, no.31. There are impressions with Lafreri's address and a dedication (see for example [an impression at the British Museum](#)).

98 Nicolas BEATRIZET: *St Peter Walking on the Water*, after Giotto - 1559

Alberti (IAL) 258* = Indice no.374: Nave di San Pietro in Musaico.

Bartsch XV, p. 246, no.16.

99 Philippe SOYE: *Portrait of Pope Pius V* - 1566

Alberti (IAL) 367.

Alberti 1st state (of 3) before change in the address.

Hollstein 8.

> Note that an offset of this subject is on the reverse of Girolamo FACCIOLI (or FAGIUOLI) (attributed to): *Adam and Eve with baby Cain*, after Francesco Salviati (see no.76 of this catalogue).

> **Offset** on the back of the sheet: **Girolamo FACCIOLI (or FAGIUOLI) (attributed to): *Adam and Eve with baby Cain*, after Francesco Salviati**

See no.76 of this catalogue.

The presence of this portrait in the collection is interesting. Pius V died on 1 May 1572 in Rome.

BLUE AND WHITE SEPARATING SHEETS

All the prints in this last section are engraved after compositions by Michelangelo.

100 ANONYMOUS: *The Fall of Phaeton*, after Michel-Ange

Alberti (D'après Michelangelo) 241, 1st state (of 4) before Claude Duchet's address and before subsequent addresses.

Alessia Alberti suggests that this print could be a candidate to Indice no.255: *Fulminatione di Fetonte di Mich. Ang.*:

'As the copperplate belonged in the 2nd state to Lafrery's nephew and heir Claude Duchet, it is proposed here to identify this anonymous version with the *Fulminatione di Fetonte* by Mich. Ang. cited in the Lafrery *Indice*' (translated by us) Bartsch XV, p. 258, no.38, copy A after the print by Nicolas Béatrizet, 1st state (of 2) before Thomassin's reworks and address.

101 Michele LUCCHESI: *The Dream of Michelangelo*, after Michel-Ange

Alberti (Lucchese) 4

Alberti (D'après Michelangelo) 243, 2nd state (of 2) with letter.

In *After Michelangelo*, Alessia Alberti discusses the identification of Indice no.257: *Sogno di Mich. Ang.* for which she had proposed Beatrizet's version in IAL (A. 189*): 'We do not at present have certain elements for the identification of the copperplate that belonged to Lafrery, cited by Vasari in his *Vite* and *Indice* of Lafrery, then presumably inherited by Claude Duchet and passed from him, through Giacomo Gherardi, to his widow Quintilia Lucidi (inventory 1598; PAGANI, 2012, p. 83, no. 23 'in sonio di m. angelo'). (translated by us)

102 ANONYMOUS or Nicolas BEATRIZET (attributed to): *Abduction of Ganymede*, after Michel-Ange - 1542

Alberti (IAL) 140* = Indice no.256: *Ganimede di Mich. Ang.*

Alberti (D'après Michelangelo) 231, 3rd state (of 4) before reworks.

103 Michele LUCCHESI: '*Les Grimpeurs*' [Three Nude Men] (small plate), after Michel-Ange - 1540

Alberti (IAL) listed p. 221 as part of the prints contained in volume 28-I-13 of the Monastery of El Escorial: *Arrampicatori*, di Michele Lucchese, stato avanti lettera.

Alberti (Lucchese) 2.

Alberti (D'après Michelangelo) 4, 3rd state (of 3) with complete letter and monogram ML.

Copy in reverse of Marcantonio Raimondi's print which dates back to 1510.

104 Michele LUCCHESI: ‘*Les Grimpeurs*’ [Three Nude Men] (large plate), after Michel-Ange

Alberti (IAL) listed p. 222 as part of the prints contained in volume 28-I-13 of the Monastery of El Escorial: *Cinque soldati*, part. dalla Battaglia di Cascina di Michelangelo, Michele Lucchese, avanti il suo monogramma.

Alberti (Lucchese) 1

Alberti (D’après Michelangelo) 12, 2nd state (of 5) with Lucchese’s monogram but before Pietro de Nobili’s address.

It seems to us that the presence of these two prints of the ‘Grimpeurs’ linked to the series of three prints after Michelangelo listed in the Indice (Indice 255, 256 and 257) confirms the hypothesis put forward by Alessia Alberti in *D’après Michelangelo* that the title *Doi pezzi de nudi di Mich. Ang* (Indice 254) could refer to the ‘Grimpeurs (large plate)’ (and, in our opinion, to both the small and large plates):

‘The passage through the printing works of Pietro de’ Nobili proves decisive in advancing a hypothesis for the identification of the ‘Doi pezzi de nudi di Mich. Ang.’ mentioned in the Indice, i.e. Lafrery’s sales catalogue (c. 1573-1575), in the section of the *Historie di Poesie & inuentioni di di diuersi Pittori*. In them we generally recognise The Nude by Cherubino Alberti (cat. St. 163, 164), but due to the fact that de’ Nobili’s patrimony came in large part from the acquisition through Stefano Duchet first and Paolo Graziani later of Lafrery’s inheritance (1585), together with the fact that many of Michele Lucchese’s copperplates were given by the latter to Lafrery (ALBERTI, 2014-2015), we have sufficient elements to suppose that the Nudi mentioned in the Indice were those of the Battaglia di Cascina. Indeed, in the inventory of the Duchet sale to Paolo Graziani in 1581 (PAGANI, 2008a, p. 17, line 290) there is a reference to ‘Li nudi di Michelangelo’, which we find again later in the sale of Graziani to de’ Nobili in 1585 (PAGANI, 2008b, p. 375, line 45) and again, in 1589, in the share due to Girolamo Arbotti at the dissolution of de’ Nobili’s company (he died in 1586) with the latter and Marcello Clodio (PAGANI, 2011, p. 134, line 309). (translated by us)

105 ANONYMOUS: The Punishment of Tityus - 1543

Alberti (IAL) 134* = Indice no.251: Titius Gigas di Mich. Ang.

Alberti (D’après Michelangelo) 227, 3rd state (of 3) with Lafreri’s address.

Bartsch, XV, p. 259, no.39, copy in reverse of Nicolas Béatrizet’s print, 2nd state (of 2).

106 Nicolas BEATRIZET: Vices Launch their Arrows against Virtue

Alberti (IAL) 136* = Indice no.253: *Archeri di Mich. Ang.*

Alberti (D’après Michelangelo) 245, 2nd state (of 5) before further change in the letter.

Nagler, *Die Monogrammisten* IV, 2322, 17, 1st state (of 2), with Lafreri’s address, before Pietro de Nobili’s address. Passavant 116.

- 107 ANONYMOUS: *A Bacchanale*, after Michel-Ange - 1553**
 Alberti (IAL) 148* = *Indice* no.270: *Li putti di Mich. Ang.*
 Alberti (D'après Michelangelo) 248.
 Copy after Nicolas Beatrizet's print, which was a copy after Enea Vico's print (described by Bartsch XV, p. 305, no.48).
- 108 Michele LUCCHESI: *The Prophet Ezechiel*, after Michel-Ange**
 Alberti (IAL) 346* = *Indice* no.297: *Ezechiel Profeta di Michel Angelo* (?)
 Alberti (Lucchese) 8.
 Alberti (D'après Michelangelo) 45, 1st state (of 2) before Pietro de Nobili's address.
- 109 Nicolas BEATRIZET: *The Prophet Jeremiah*, after Michel-Ange - 1547**
 Alberti (IAL) 173* = *Indice* 296: *Hieremia Profeta di Michel Angelo.*
 Alberti (D'après Michelangelo) 40, 2nd state (of 2), with complete letter.
 Bartsch XV, p. 244, no.10, 2nd state (of 2).
- 110 Philippe SOYE: *Madonna of Silence*, after Michel-Ange - 1566**
 Alberti (IAL) 237* = *Indice* no.352: *Madonna di Mich. Ang.*
 Alberti (D'après Michelangelo), 2nd state (of 3), with complete letter, with Lafreri's address, before Orlandi's.
 Hollstein 5, 1st state (of 2) before Giovanni Orlandi's address and date 1602.
- 111 ANONYMOUS: *Christ and the Samaritan Woman*, after Michel-Ange**
 Alberti (IAL) 198* = *Indice* no.320: *Samaritana di Mich. Ang.*
 Alberti (D'après Michelangelo) 270, 2nd state (of 3), with Lafreri's address, before Orlandi's address.
 Bartsch XV, p. 247, no.17 (Nicolas Béatrizet), copy B, 2nd state (of 2).
- 112 Nicolas BEATRIZET (attributed to): *Christ on the Cross Flanked by two Angels*, after Michel-Ange**
 Alberti (IAL) 211* = *Indice* no.330: *Christo vivo di Mich. Ang.*
 Alberti (D'après Michelangelo) 253, 2nd state (of 2) with Lafreri's address.
- 113 Philippe SOYE: *Christ on the Cross Between two Angels*, after Michel-Ange - 1568**
 Alberti (IAL) 327.
 Alberti (D'après Michelangelo) 257, 1st state (of 4) before Philippe Soye's signature and before the extensive rework of the plate by Thomassin and the change in the letter.
 Hollstein 3, anonymous copy. Alessia Alberti explains that the changes Thomassin made to Soye's plate were so radical that they led people to believe that the 1st state, before these changes and before Soye's signature, was a copy.

114 Giovanni Battista CAVALIERI: *Pietà*, after Michel-Ange

Alberti (IAL) 224* = Indice no.338: Altra pietà di Mich. Ang. in disegno.
Alberti (D'après Michelangelo) 263, 1st state (of 4) before Lafreri's address.
Scorsetti 34, 1st state (of 4).
Copy after Nicolas Beatrizet's print described in Bartsch XV, p. 251, 25.

> **Offset** on the back of the sheet: another impression of the same subject.

115 Adamo SCULTORI: *Pietà*, after Michel-Ange - 1566

Alberti (IAL) 222* = Indice no.337: Pietà Statua di marmo di Mich. Ang.
Alberti (D'après Michelangelo) 315, 3rd state (of 4), with Lafreri's address,
before subsequent changes in the letter.
Bartsch XV, p. 418, no.3.

116 Giovanni Battista de' CAVALIERI: *The Crucifixion of St Peter*, after Michel-Ange Alberti (D'après Michelangelo) 221.

Scorsetti 53, 1st state (of 2) before reduction of the plate from 430 x 563 mm
to 418 x 544 mm.
Reference: B. Barnes, *Michelangelo in Print: Reproductions as Response in the Sixteenth Century*, 2010, pp. 112-117.
Superb impression of this rare and large print printed in two joined sheets of
paper.

117 Nicolas BEATRIZET or Jacob BOS (attributed to): A Soldier with Arms Folded after a Figure in the 'Crucifixion of St Peter', after Michel-Ange

Alberti (IAL) (*Anonymous*) A. 238*, in connection with *Indice* no.376: *Figura sola di Mich. Ang.*
Alberti (D'après Michelangelo) (attributed to Jacob Bos) 222, 1st state (of 4)
before reduction of the plate and addition of addresses.
The height of the copperplate visible on our impression is 455 mm (compared
to 435 mm indicated by Alessia Alberti). The fact that the sheet is bound on the
left makes it impossible to determine its total width, but the visible surface is
318 mm (compared with 300 mm indicated by Alessia Alberti).
Bartsch undescribed.
This figure is a detail from the preceding print, *The Crucifixion of St Peter*. Its
placement in the suite is interesting.
References: B. Davis, *Mannerist Prints*, Los Angeles, 1988, no. 7; B. Barnes,
Michelangelo in Print: Reproductions as Response in the Sixteenth Century, 2010, no.68.
Very fine and rare impression with wide copperplate margins.

118 ANONYMOUS or Nicolas BEATRIZET (attributed to): *The Tomb of Julius II in The Basilica of San Pietro in Vincoli In Rome*, after Michel-Ange - 1554

Alberti (IAL) (attributed to Nicolas Beatrizet) A. 151*, in connection with *Indice* no.210: *Sepoltura di Iulio Secondo opera di Mich. Ang.*

Alberti (D'après Michelangelo) (*Anonymous*) 326, 1st state (of 6), before addition of Paolo Graziani's name and subsequent changes.

Huelsen (*Das Speculum Romanae Magnificentiae des Antonio Lafreri*) 107.a.

119 Nicolas BEATRIZET: *The Last Judgment*, after Michel-Ange - 1562

Alberti (IAL) 260* = *Indice* no.377: *Giuditio grande di fogli diece di Mich. Ang.*

Alberti (D'après Michelangelo) 177, 1st state (of 5), before Lafreri's address and subsequent changes.

Bartsch XV, p. 257, no. 37; S. Bianchi, 'Catalogo dell'opera incisa di Nicola Beatrizet', in *Grafica d'Arte*, XIV, no. 55, 2003, p. 4.

Superb and very rare impressions of the 1st state (of 5), before Lafreri's address and other inscriptions.

Complete series of ten plates, unassembled. Once assembled, the print measures 1.225 m by 1.055 m.

120 Michele LUCCHESE: *The Last Judgment*, after Michel-Ange Alberti (IAL) 262* = *Indice* no.378: *Altro simile d'un foglio [Giuditio]*.

Alberti (Lucchese) 5.

Alberti (D'après Michelangelo) 181, 1st state (of 4) before Lafreri's address and subsequent changes.

Alessia Alberti lists this print under the name Lucchese in her thesis but mentions an impression with the name Cavalieri. It is therefore under Cavalieri's name that she lists this print in *D'après Michelangelo*: 'The engraving bears the names of Giovanni Battista de' Cavalieri and Michele Lucchese from the first state. The former probably signs as engraver, while the latter signs, perhaps as publisher, the dedication to Cardinal Guido Ascanio Sforza di Santa Fiora, whose protection Lucchese enjoyed in Rome (ALBERTI, 2014-2015). This places 1564, the year of the cardinal's death, as a sure terminus ante quem for the print.' (translated by us)

121 ANONYMOUS (Monogrammist IB): *Portrait of Michelangelo* - c. 1556

Rare. An impression is kept at the British Museum.

A portrait by Michelangelo is listed in catalogue *Indice* no.468: *Mich. Ang. Bonarota*. Alessia Alberti suggests a print attributed to Léon Davent, an impression of which is in the British Museum: 'Documentary sources show that after Lafrery's death the plate came into the possession of P. De Nobili. In this connection Passerini (1875, p. 325), describes a portrait of Michelangelo with the name of P. De Nobili that corresponds to the engraving attributed to L. Davent, datable to c. 1550, mm 141 x 88, with the inscription at lower left 'Micha Ange bonarotanus Florentinus / Sculptor optimus anno ætatis sue 23 ' (2 examples without address in London BM, 1983,U.2878; Ii.5.121)' (translated by us)

V. Appendix 1 : Watermarks

1) Watermarks in the margining strips and divisional sheets of blank paper:

The dating of the watermarks in the margining strips and in the blue and white divisional sheets of blank paper is perfectly consistent with the compilation of the collection around 1571.

A. Watermarks in the margining strips:

The most common watermark on the margining strips is the *Tulips in shield* type. It is one of the most frequently found watermarks on the prints in the collection (11 occurrences, as is the case for the *Crown under a star* and the *Ladder in shield under a star*). The *Pilgrim* is also quite common in the collection: 9 occurrences. *Ladder in circle under a star* is found in 4 prints in the collection.

- *Tulips in shield*: Woodward 124, recorded in particular on a map printed in Rome by Antonio Lafreri and bearing the date 1570; Woodward 125, recorded in particular on a map printed in Rome by Antonio Lafreri and bearing the date 1565.

- *Ladder in circle*: Woodward 238 to 242, found on maps dated between 1548 and 1560

- *Ladder in shield under cross pommy B*: Woodward 256, found in particular on a map printed in Rome by Antonio Lafreri and dated 1570.

- *Pilgrim in circle*: close to Woodward 7.

B. Watermarks in the white and blue divisional sheets:

- **First blue divisional sheet**: *Ladder in shield under cross pommy B*: Woodward 256, noted in particular on a map printed in Rome by Antonio Lafreri and bearing the date 1570.

- **First white divisional sheet**: *Negro's Head with Headband*: similar to Woodward 30, found in particular on a map printed in Rome by Antonio Lafreri and dated 1567 and on other maps dated 1569 and 1570.

- **Second blue divisional sheet**: *Arrows crossed* (without star): similar to Woodward 187 but the dimensions differ.

- **Second white divisional sheet**: *Letter 'M' under fleur-de-lys in shield*: Woodward 312, noted in particular on a map printed in Rome by Antonio Lafreri and dated 1570.

2) Watermarks in the prints:

Below, we list the types of watermarks found in the prints in the collection. Some prints have no watermarks, others have watermarks that are difficult to decipher. All the types of watermarks identified are listed by Woodward (David Woodward: *Catalogue of watermarks in Italian printed maps, ca 1540-1600*, 1996.)

Watermarks detected:

- *Crown under a star* (Woodward 263 etc.): cat 1, 2, 4, 8, 29, 41, 42, 51, 104, 110?, 118
- *Ladder in shield under a star*: cat 3, 20, 61, 72, 76, 91, 94, 99, 108, 113, 119
- *Ladder in circle under a star*: cat 5, 10, 33, 48
- *Eagle in circle*: cat 6 , 9, 12, 40, 44?
- *Anchor in circle under a star*: cat 7, 18?, 60, 85, 93, 100
- *Shield with unicorn (?)*: cat 8
- *Arrows crossed under star*: cat 12, 47, 73, 74, 114
- *Lozenge containing a star in circle*: cat 12
- *Pilgrim*: cat 14, cat 22, 54 , 55, 68, 75, 78, 89, 119
- *Tulips in shield*: cat 16, 25, 37, 65, 71, 79, 86, 88, 101, 103, 107
- *Tulips in circle*: cat 35
- *Cardinal's hat*: cat 17
- *Paschal lamb*: cat 27, 38, 81, 82, 87, 105, 109, 115, 119, 120
- *Lion passant*: cat 34
- *Crossbow in circle*: cat 36, 39, 66, 116
- *Horse passant in circle*: cat 43, 83, 84, 97, 98?, 111, 112 , 117
- *Siren in circle*: cat 45, 53
- *Goose in circle*: cat 49 ? , 77
- *Fleur-de-lys in circle*: cat 70 , 71
- *Deer in shield under cross*: cat 92
- *Negro's Head*: cat 95, 106?
- *Lion of St. Mark*: cat 102

Occurrences of watermarks:

Crown under a star: 11 occurrences

Ladder in shield under a star: 11 occurrences

Tulips in shield: 11 occurrences

Paschal lamb: 10 occurrences

Pilgrim: 9 occurrences

Horse passant: 8 occurrences

Anchor in circle: 6 occurrences

Eagle in circle: 5 occurrences

Arrows crossed under star: 5 occurrences

Crossbow: 4 occurrences

Ladder in circle under a star: 4 occurrences

Siren in circle: 2 occurrences

Goose in circle: 2 occurrences

Negro's Head: 2 occurrences

Fleur-de-lys in circle: 2 occurrences

Deer in shield under cross: 1 occurrence

Cardinal's hat: 1 occurrence

Shield with unicorn: 1 occurrence

Lozenge containing a star in circle: 1 occurrence

Tulips in circle: 1 occurrence

Lion passant: 1 occurrence

Lion of St. Mark: 1 occurrence

VI. Appendix 2: Correlation tables

A. Correlation between the prints in this collection and those in Alessia Alberti's catalog and Lafreri's Indice.

This collection	Alberti's catalogue (IAL)	Lafreri's <i>Indice</i> : numbers from Alberti (IAL)	Title in Lafreri's <i>Indice</i>
1	A. 212		
2	A. 165*	214	Altro incendio di Troia
3			
4	A. 174*	227	Congregatione degli Dei di Raf.
5			
6	123*	228	Fulminatione de Giganti
7	A. 177*	232	Monte Parnaso di Raf.
8	A. 175*	230	Scuola d'Atene di Raf.
9			
10			
11			
12			
13			
14			
15			
16			
17	143*	259	Apollo scortica Marsias
18			
19	145	263	Adone porta Venere
20	146	264	Pandora di Raf.
21			
22			
23			

24	A. 179*	235	Aquila di Polidoro e altre cose
25			
26			
27	121*	223	Historia di Celia
28	171*	221	Ponte di Horatio contra Toscana
29			
30			
31			
32			
33			
34			
35			
36			
37	172*	224	Cleopatra & Marco Antonio
38			
39			
40	A.184*	245	Rapto di Podamo
41			
42	131*	240	La fucina di Vulcano
43	129*	237	Historia de Ateone
44			
45			
46			
47			
48			
49	130*	239	Le nove Muse di Enea Vico
50			
51	132*	242	Nascimento d'Adone
52			
53			

54	A. 181*	241	Quattro Historie di Latona & Niobe di Polid.
55	169*	291	Moise conduce il popolo nel deserto
56	A. 195*	268	La crudeltà di Falere Tiranno di Sicilia & della fabrica del Toro fatto da Parillo
57			
58	A. 196* to A. 199*	269	Historie d'Ovidio parte quattro
59	158		
60	157		
61			
62	A. 166*	215	Enea, Anchise & Ascanio
63			
64	A. 187*	249	Incarcerati
65	133*	248	Giustitia premiaria di Federico
66			
67			
68	A. 170* (listed in)	220	Marco Curtio
69			
70			
71	149* à 152*	271	Quattro festoni di Raf.
72	201	274	Asinaria
73	A. 203* (listed in)	276	Il paese di Cucagna
74	A. 205* (probably)	278	L'arboro della pazzia
75	A. 206* (very likely)	279	Mondo alla riversa
76	165*	285	Il primo nato
77	166*	286	Il primo morto
78	171*	293	Moise avanti Faraone di Federico

79	177*	303	Annunciata di Federico
80	184	308	Natività di San Gio. Battista del Rosso
81	195	318	Battesimo di Christo nel fiume Giordano
82	200*	321	Miracolo di pane e pescie di Raf.
83	201*	322	Miracolo di Christo alla Sinagoga di Gir. Mut.
84	204*	324	Altra Cena diversa
85	207* (?)	326	Christo alla Colonna di Fra Sebastiano
86	208*	328	Christo porta la croce di Raf.
87	353		
88	218*	333	Christo in croce di don Giulio
89	A. 229*	340	Pietà di Tadeo
90	228*	342	Due Ascensioni di Christo di diversi Pittori
91			
92			
93	243*	359	Tre effigie dei Rosarij della Madonna diverse
94			
95	309*	439	Santo Agostino in contemplatione in mezza di Christo & la Madonna
96	250*	366	Doi effigie differente di San Francesco di Gironimo Mutiano
97	255*	371	Santa Elisabeth Regina d'Ungaria
98	258*	374	Nave di San Pietro in Musaico
99	367		
100			
101			
102	140*	256	Ganimede di Mich. Ang.
103			
104			

105	134*	251	Titius Gigas di Mich. Ang.
106	136*	253	Arceri di Mich. Ang
107	148*	270	Li putti di Mich. Ang.
108	346*	297	Ezechiël Profeta di Michel Angelo
109	173*	296	Hieremia Profeta di Michel Angelo
110	237*	352	Madonna di Mich. Ang.
111	198*	320	Samaritana di Mich. Ang.
112	211*	330	Christo vivo di Mich. Ang.
113	327		
114	224*	338	Altra pietà di Mich. Ang. in disegno
115	222*	337	Pietà Statua di marmo di Mich. Ang.
116			
117	A. 238*	376	Figura sola di Mich. Ang.
118	A. 151*	210	Sepoltura di Iulio Secondo opera di Mich. Ang.
119	260*	377	Giuditio grande di fogli diece di Mich. Ang.
120	262*	378	Altro simile d'un foglio (Giuditio)
121			

**B. Classification according to the order of Lafreri's *Indice*
of prints for which a match has been found**

Lafreri's <i>Indice</i>: numbers from Alberti (IAL)	Title in Lafreri's <i>Indice</i>	This collection	Alberti's catalogue (IAL)
214	Altro incendio di Troia	2	A. 165*
215	Enea, Anchise & Ascanio	62	A. 166*
220	Marco Curtio	68	A. 170* (cit� dans)
221	Ponte di Horatio contra Toscana	28	171*
223	Historia di Celia	27	121*
224	Cleopatra & Marco Antonio	37	172*
227	Congregatione degli Dei di Raf.	4	A. 174*
228	Fulminatione de Giganti	6	123*
230	Scuola d'Atene di Raf.	8	A. 175*
232	Monte Parnaso di Raf.	7	A. 177*
235	Aquila di Polidoro e altre cose	24	A. 179*
237	Historia de Ateone	43	129*
239	Le nove Muse di Enea Vico	49	130*
240	La fucina di Vulcano	42	131*
241	Quattro Historie di Latona & Niobe di Polid.	54	A. 181*
242	Nascimento d'Adone	51	132*
245	Rapto di Podamo	40	A.184*
248	Giustitia premiaria di Federico	65	133*
249	Incarcerati	64	A. 187*
251	Titius Gigas di Mich. Ang.	105	134*
253	Arceri di Mich. Ang	106	136*

256	Ganimede di Mich. Ang.	102	140*
259	Apollo scortica Marsias	17	143*
263	Adone porta Venere	19	145
264	Pandora di Raf.	20	146
268	La crudeltà di Falere Tiranno di Sicilia & della fabrica del Toro fatto da Parillo	56	A. 195*
269	Historie d'Ovidio parte quattro	58	A. 196* à A. 199*
270	Li putti di Mich. Ang.	107	148*
271	Quattro festoni di Raf.	71	149* à 152*
274	Asinaria	72	201
276	Il paese di Cucagna	73	A. 203* (cité dans)
278	L'arboro della pazzia	74	A. 205* probablement
279	Mondo alla riversa	75	A. 206* très probablement
285	Il primo nato	76	165*
286	Il primo morto	77	166*
291	Moise conduce il popolo nel deserto	55	169*
293	Moise avanti Faraone di Federico	78	171*
296	Hieremia Profeta di Michel Angelo	109	173*
297	Ezechiel Profeta di Michel Angelo	108	346*
303	Annunciata di Federico	79	177*
308	Natività di San Gio. Battista del Rosso	80	184
318	Battesimo di Christo nel fiume Giordano	81	195
320	Samaritana di Mich. Ang.	111	198*
321	Miracolo di pane e pescie di Raf.	82	200*

322	Miracolo di Christo alla Sinagoga di Gir. Mut.	83	201*
324	Altra Cena diversa	84	204*
326	Christo alla Colonna di Fra Sebastiano	85	207* (?)
328	Christo porta la croce di Raf.	86	208*
330	Christo vivo di Mich. Ang.	112	211*
333	Christo in croce di don Giulio	88	218*
337	Pietà Statua di marmo di Mich. Ang.	115	222*
338	Altra pietà di Mich. Ang. in disegno	114	224*
340	Pietà di Tadeo	89	A. 229*
342	Due Ascensioni di Christo di diversi Pittori	90	228*
352	Madonna di Mich. Ang.	110	237*
359	Tre effigie dei Rosarij della Madonna diverse	93	243*
366	Doi effigie differente di San Francesco di Gironimo Mutiano	96	250*
371	Santa Elisabeth Regina d'Ungaria	97	255*
374	Nave di San Pietro in Musaico	98	258*
376	Figura sola di Mich. Ang.	117	A. 238*
377	Giuditio grande di fogli diece di Mich. Ang.	119	260*
378	Altro simile d'un foglio (Giuditio)	120	262*
439	Santo Agostino in contemplatione in mezza di Christo & la Madonna	95	309*

**C. Classification according to the order of the collection of prints
for which a match has been found with Lafreri's Indice**

Lafreri's <i>Indice</i>: numbers from Alberti (IAL)	Title in Lafreri's <i>Indice</i>	This collection	Alberti's catalogue (IAL)
227	Congregatione degli Dei di Raf.	4	A. 174*
228	Fulminatione de Giganti	6	123*
232	Monte Parnaso di Raf.	7	A. 177*
230	Scuola d'Atene di Raf.	8	A. 175*
259	Apollo scortica Marsias	17	143*
263	Adone porta Venere	19	145
264	Pandora di Raf.	20	146
235	Aquila di Polidoro e altre cose	24	A. 179*
223	Historia di Celia	27	121*
221	Ponte di Horatio contra Toscana	28	171*
224	Cleopatra & Marco Antonio	37	172*
245	Rapto di Podamo	40	A.184*
240	La fucina di Vulcano	42	131*
237	Historia de Ateone	43	129*
239	Le nove Muse di Enea Vico	49	130*
242	Nascimento d'Adone	51	132*
241	Quattro Historie di Latona & Niobe di Polid.	54	A. 181*
291	Moise conduce il popolo nel deserto	55	169*
268	La crudeltà di Falere Tiranno di Sicilia & della fabrica del Toro fatto da Parillo	56	A. 195*
269	Historie d'Ovidio parte quattro	58	A. 196* à A. 199*

215	Enea, Anchise & Ascanio	62	A. 166*
249	Incarcerati	64	A. 187*
248	Giustitia premiaria di Federico	65	133*
220	Marco Curtio	68	A. 170* (cit� dans)
271	Quattro festoni di Raf.	71	149* � 152*
274	Asinaria	72	201
276	Il paese di Cucagna	73	A. 203* (cit� dans)
278	L'arboro della pazzia	74	A. 205* (probablement)
279	Mondo alla riversa	75	A. 206* (tr�s probablement)
285	Il primo nato	76	165*
286	Il primo morto	77	166*
293	Moise avanti Faraone di Federico	78	171*
303	Annunciata di Federico	79	177*
308	Nativit� di San Gio. Battista del Rosso	80	184
318	Battesimo di Christo nel fiume Giordano	81	195
321	Miracolo di pane e pescie di Raf.	82	200*
322	Miracolo di Christo alla Sinagoga di Gir. Mut.	83	201*
324	Altra Cena diversa	84	204*
326	Christo alla Colonna di Fra Sebastiano	85	207* (?)
328	Christo porta la croce di Raf.	86	208*
333	Christo in croce di don Giulio	88	218*
340	Piet� di Tadeo	89	A. 229*
342	Due Ascensioni di Christo di diversi Pittori	90	228*

359	Tre effigie dei Rosarij della Madonna diverse	93	243*
439	Santo Agostino in contemplatione in mezza di Christo & la Madonna	95	309*
366	Doi effigie differente di San Francesco di Gironimo Mutiano	96	250*
371	Santa Elisabeth Regina d'Ungaria	97	255*
374	Nave di San Pietro in Musaico	98	258*
256	Ganimede di Mich. Ang.	102	140*
251	Titius Gigas di Mich. Ang.	105	134*
253	Arceri di Mich. Ang	106	136*
270	Li putti di Mich. Ang.	107	148*
297	Ezechiel Profeta di Michel Angelo	108	346*
296	Hieremia Profeta di Michel Angelo	109	173*
352	Madonna di Mich. Ang.	110	237*
320	Samaritana di Mich. Ang.	111	198*
330	Christo vivo di Mich. Ang.	112	211*
338	Altra pietà di Mich. Ang. in disegno	114	224*
337	Pietà Statua di marmo di Mich. Ang.	115	222*
376	Figura sola di Mich. Ang.	117	A. 238*
210	Sepoltura di Iulio Secondo opera di Mich. Ang.	118	A. 151*
377	Giuditio grande di fogli diece di Mich. Ang.	119	260*
378	Altro simile d'un foglio (Giuditio)	120	262*

VII. Appendix 3: Condition and marks of ownership

The damaged 19th-century binding was removed to allow examination of the exposed spine, its nerves and its stitching.

The collection has suffered damage that has damaged the edges of the plates. The first plates are the most affected, with some gaps on the edge of the prints. For the vast majority of the plates, only the lower half of the right edge of the margin or the marginal band has been slightly damaged. All the damaged parts were restored in the 19th century and filled with laid paper.

Some large plates have been folded to fit the collection and may have small defects, tears or small gaps in the folds.

Some stains, folds from printing or handling in the subjects.

Many plates are in good or very good condition, with large margins.

Marks of ownership:

A large initial has been added under the portrait of Michelangelo at the end of the collection.

The prints were numbered on the back of each plate in the 18th or 19th century.

Four small notes written on small sheets of laid paper at the end of the 18th or beginning of the 19th century have been pasted in the margin or even on the print. These notes refer to the famous *Voyage d'un François en Italie fait dans les années 1765 & 1766* (Journey of a Frenchman in Italy made in the years 1765 & 1766) by Jérôme Lalande.

VIII. Some of the other prints contained in the collection





Giove vibrando il folgorante strale
 Sopra l'ecceato alto e' il suo possente scudo:
 Vinto dal sonno a la gran morte eguale
 A false Amor allu' stato si crudo:



E' amor senz' adprar saette e' ale
 Dormendo fece Giove d'arme ignudo
 Quali saran contra mortai le proue?
 S' Amor dormendo toglie l'armi a Giove?





IN SYLVIS HABITANS AB AMORIS CARCERE LIBER
CREDIDERAM DEMENS VIVERE POSSE DIV.

SED DEVS ILLE POTENS HOMINVM CONVDERE MENTEM
HANC VT AMEM NOLENS VVIT HVMERISQ FERAM

Aut. Lafray. Formis.



AEOLVS IMMITTIT
VENTOS IVNONE
PRECANTE



TROIANOSQ; VAGOS
LIBYCAS EXPELLIT
IN ORAS



SOLATVR VENEREM
DICTIS PATER IPSE
DOLENTEM



AENEAM RECIPIT PV-
CHRA CARTHAGINE
DIDO



CVI VENVS
ASCANII SVB
IMAGINE
MITTIT
AMOREM



Ant. Sal. exc.











PIANGESI QVI DI MELEAGRO IL FATO • DIE DE LO STIZZO CH'ALVI FATATO • PER VN'ATTO CH AL GIOVIN' FV VSATO • TVRBATA ALLA SVA MADRE PE I FRATELLI •
 PERCHE LA MADRE AL FVOCO RIOVORACE • C'H'ALAMOR D'ATHALANTA COSI PIACE • DA GLIZII QVELLI VCCISE ONDE LAPACE • MORTI TAL MALE AGGIVNSE AI DOLOR FELLI •
 EXCVDTBAT ANT • S • 35 • 43



A FONTA BLEOBOL

B.F.







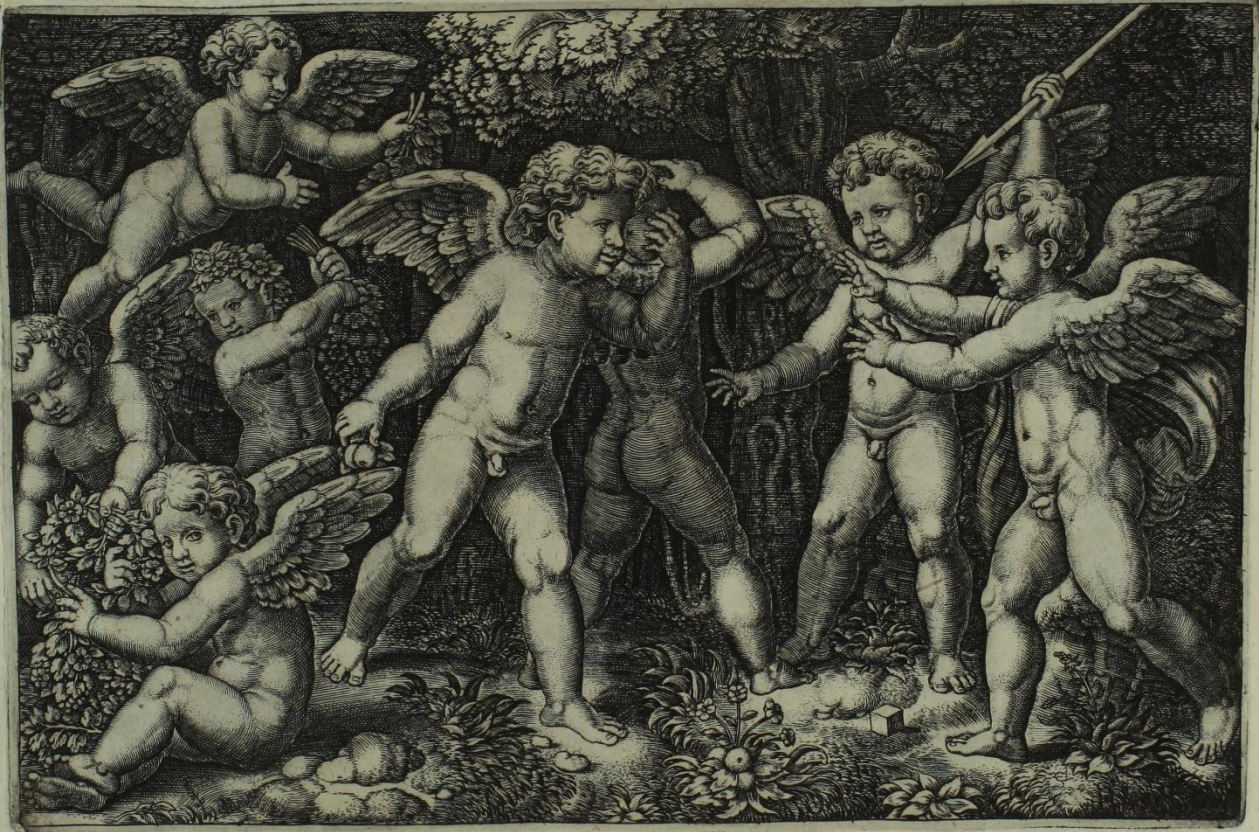
Qui Phœbo Daphnē sequitur uiderē
Che lei del s'ital di piombo, e lui d'un Doro
Hauer ferito il Cuore, hor comprendere
Quanto a uolersi ben disugual foro.

Zeffir la scopre, onde con maggior sen
La segue, e lei si conuerie in Alloro
Poi chel padre penne gran fiume uenire
Per tal scampo apregiar, pur poi lottune.



Hor Penno che la figlia in arbor sente
Per far di castitate esempio eterno
Par di gran doglia uscir del a meate
E nuzia egette nel gran boscho interno

l'circumstanti fiumi alui presente
Vendun per consolarlo, e assai ferno
Inaco sol resto per lo doglioso
Pero nuna spalanca era nascoso.





Federicus Zacharus de S. Angelo inven.

Inmitis Pharaonis monstris non territus ullis
Neglegit inuicti iussa minasq. deij.

A. statio.

At Moyses, fraterq. manent quae damna tyrannum,
Verbaq. signaq. per tristia multa monent.



La natiuitade di S. Gioanni Battista.
Non surrexit inter natos mulierum maior Ioanne Baptista. Matth. c. xi.

Sebastianus a Regibus Clodovis incidit







*Ipe tuam bone Christe, onem portare iuberis;
Admonitus cesso cur ego, ferre meam!*

Rome Anst. Lefroy.

*Ipe gavis divi tanto sub pondere ligni:
Cur gaude Christe, tuum iam videatur onus!*

Repbl. urbi in.







Hieronymo Muciano Brixiano Inuent.

Qui tum, qui sensus, quae mens, quiq. exstitit ardor, Vt nouus ille tui testis fuit ardor amoris; Nec, tacitas solum penetrauit flamma medullas:
 Diue, tibi, uenit cum sacra flamma polo. Incrementum ignis sic sacra flamma tui. Impresit membris stigmata saneta crucis.

SANCTA · ELISABETH · REGIS
 VNGARIE · FILIA · VAS · VIRTU
 TVM · ET · MIRACVLORVM · MA
 GNITVDINE · CLARA · QVA ·
 PARENTVM · GENEROSITATE
 ET · DIVITIARVM · LACTANTIA
 CONTEMPTA · PRO · CORONA
 CINERE · ET · BRO · PECTORALI
 FASCIA · CILICIVM · SVSCIPIENS
 MVNDO · SE · FECIT · IGNOBILEM
 VT · NOBILIS · CVM · CHRISTO
 EFFICERETVR · IN · COELIS ·



HIERONYMO
 MUCIANO
 BRAXIANO
 INVENT

NICOLAVS BEATRIGVS
 LOBARINGVS INCIDIT
 ET FORMIS SVIS · EXC ·







Michaelangelus inucentor

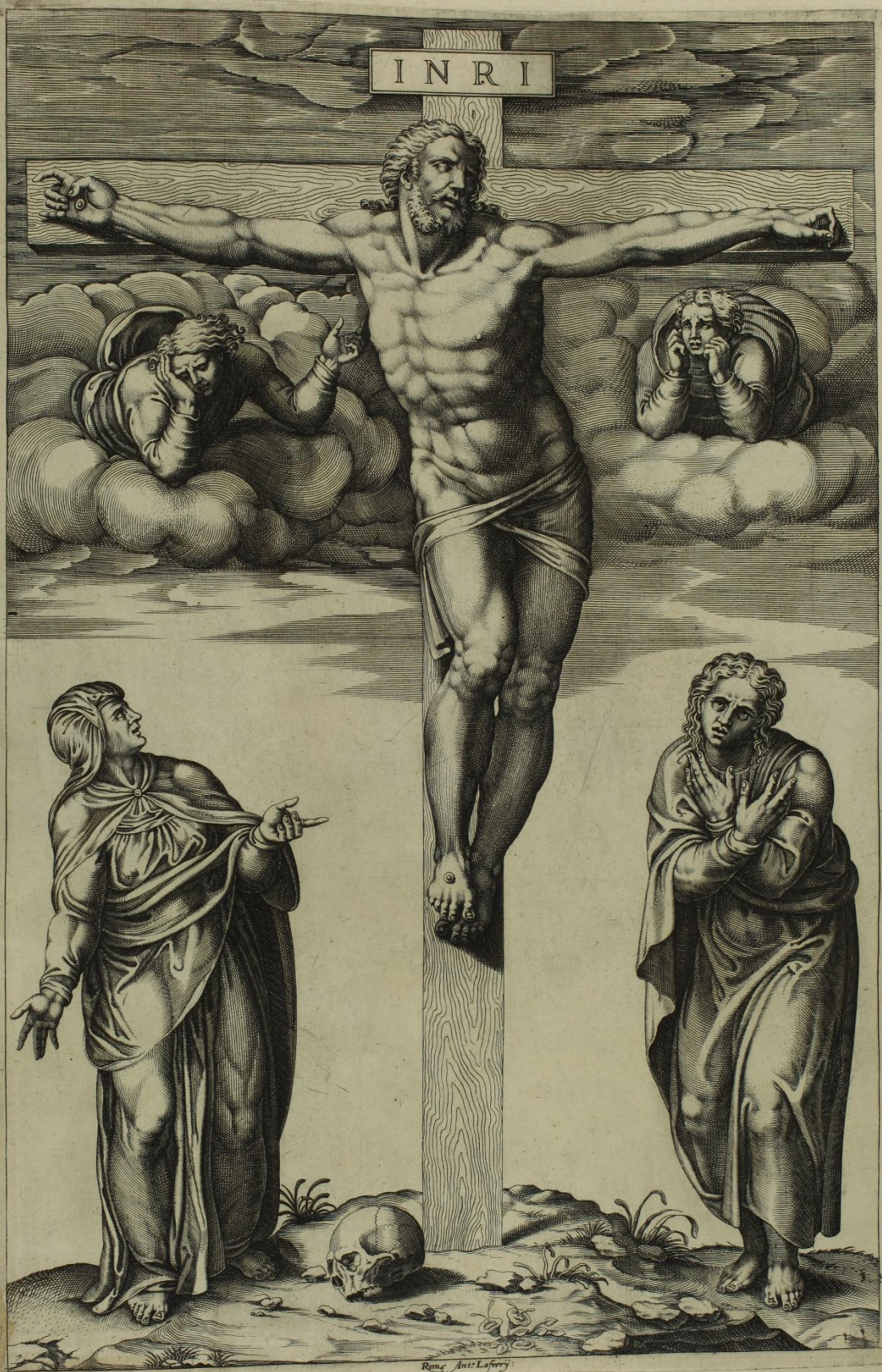
EZECHIEL

M. L. cum privilegio Ant. Leffroy



DIXIT IESVS MULIERI SAMARITANAE
Qui bibit ex aqua hac sitiet iterum. qui autem biberit ex aqua
quam ego dabo ei non sitiet in aeternum. Ioann. cap. iij.

Ant. Lafrey Formis



















SARAH SAUVIN

sarah-sauvin.com

contact@sarah-sauvin.com

+33 (0) 6 24 48 33 64

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